

**THE EFFECTS OF THE EARTHQUAKES ON
THE CLASSICAL MUSIC LIFE OF
CHRISTCHURCH,
September 2010 – May 2013**

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A thesis submitted in fulfilment of the requirements for a
Master of Arts
School of Music, University of Canterbury,
Christchurch, New Zealand.
May, 2013

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I Facade 1 UC Gamelan Banyu Gunung Salju

II Resonance 1 Gender Rambat – Wendy Wethey, Christopher Wethey

Gender Wayang - Ewen Glasgow, Lucan Scott,
Jordan Ryan-Pears, Sam Waite

III Facade 2 UC Gamelan Banyu Gunung Salju

IV Resonance 2 Tuba – Michael Cwach
Reyong – Harikoa Bronsdaughter-George,
Elaine Dobson, Stuart McKay,
Sundharsan Sivaramakrishnadas

V Facade 3 UC Gamelan Banyu Gunung Salju

VI Resonance 3 Gongs – Harikoa Bronsdaughter-George

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ABSTRACT

As part of the Canterbury Earthquake Digital Archive, this thesis documents the effects of the earthquakes on the musical life of Christchurch. It concentrates, primarily, on the classical music scene. The thesis examines the difficulties experienced by musical organisations, individual musicians, and teachers as they sought to bring music to the broken city, together with the measures that were necessary in order to overcome those difficulties. It examines how those organisations have worked to re-establish themselves in their particular musical fields. It charts the progress made, to date, along the path to recovery and offers suggestions regarding precautionary measures which, if instituted, could reduce the after-effects of a future disaster.

Recognising that not all of the difficulties encountered were directly related to the earthquakes, this thesis also examines the effects on music and musicians, of decision making associated with the recovery effort.

The thesis also demonstrates how a destructive event can provide the inspiration for creativity. It recognises the importance of music in maintaining a sense of normality for people, whether they realise it or not, as well as its influences in providing emotional relief in times of stress. Hopefully, it may become a useful guide to which other cities that may be faced with some natural disaster, could refer.

ACKNOWLEDGEMENTS

I wish to acknowledge the contribution of the representatives of the many organisations researched in this thesis. Without their generous assistance and co-operation the thesis could never have been undertaken. To all those who have granted interviews, and provided the information upon which the thesis is based, I wish to extend my grateful thanks. Their experiences over the two and a half years since the September 2010, earthquake have, at times, been painful, and to have to re-visit those experiences in order to give a complete picture of how the earthquakes have affected their lives has not been easy. I respect their confidences and appreciate the trust that they have placed in me.

Orchestral: Christine Hainstock (NZSO)

Gretchen La Roche (CSO)

Paul Russell (Garden City Symphony Orchestra)

Anthony Ferner (Risingholme Orchestra)

Luke Di Somma, Katrina Finch and Joanne Vergeer
(Christchurch Youth Orchestra)

Elaine Dobson (U. of C. Gamelan)

Sue Bealing (Resonance Ensemble)

Schools: Rachael Hawkey (St Bede's College)

Malcolm Long (Cathedral Grammar School)

Judith Bell (Chisnallwood Intermediate School)

Jane Herman and Areposeta Timu (Aranui High School)

Carolyn Pritchard (Westburn School)

Sean Whitaker (Christchurch School of Music)

Delwyn McKenzie (Shirley District Music School)

Robert Tait (Outreach Services)

Choirs: Jennifer Sutherland (Christchurch City Choir)

Brian Law and Jeremy Woodside (ChristChurch Cathedral Choir)

Don Whelan (Choir of Cathedral of the Blessed Sacrament)

Grant Hutchinson (Jubilate Singers)

Rosemary Allison (Cecilian Singers)
 Christopher Graham and Helen Buxton (South Brighton
 Choral Society)
 Alice Bates and Charles Levings (Christchurch Youth Choir)

Opera: Donald Trott ONZM (NBR New Zealand Opera)
 Kate Burt (Southern Opera)

Ballet: Amanda Skoog and Meredith Dooley (Royal NZ Ballet)
 Lorraine Peters, QSM, and Marion Champ (Southern Ballet)
 Taisia Missevich (Canterbury Ballet)

Brass Bands: John Thorne (Woolston Brass)
 Michael Cwach (Addington Brass)

Chamber Music: Euan Murdoch and Jody Keehan (Chamber Music NZ)
 Christopher Marshall (Christopher's Classics)

U. of C. SoM. Professor Robert Constable
 Assoc. Prof. Roger Buckton
 Prof. Michael Endres
 Elaine Dobson
 David Sell
 Nicholas Collins
 Rachel Standring
 David O'Bierne

Independent Wolfgang Kraemer (Pettman Junior Academy)
 Academies: Lois McCallum (Suzuki Institute)

Registered Marnie Barrell
 Music Ian Bolton
 Teachers: Philippa Brocklehurst
 Jean Cumming
 Jane Doig
 Alison Hansen
 Gerald Oliver

Fiona Oudshoorn

Fiona Pears

Judy Utting

Examiners: Catherine France (Trinity College, London)

Music Related Julie Wylie (Music Specialist, Champion Centre)

Activities: Megan Spragg and Jessica Lim (Music Therapists)

Catherine White (Mini Music)

Jenny Setchell

Ryan Renolds (Gap Fillers Programme)

Ian Biddick (Retailer of Music al Supplies)

Composers: Dwayne Bloomfield (Composer of *7.1*, a work for brass band)

Robert (Bob) Gaudin (Composer of the *Earthquake Symphony*) and his mother, Julie

Delwyn McKenzie (Composer of orchestral piece *Beauty for Ashes*)

Julie Wylie (Composer of the *Earthquake Safety Song*)

John Emeleus (Composer of choral work *To the Voice of Music*)

Patrick Shepherd (Composer of choral work *Elegy for a Fallen City*, and also of his own *Earthquake Symphony*)

Elaine Dobson (Composer of *Extraordinary Facades; Christchurch 2011* for the U. of C. gamelan)

Reuben Derrick (Composer of *Remains*, a soundscape)

Christopher Reddington (Creator of a Sound Sculpture)

My thanks are also due to Fairfax Media (*The Press*) and the Timaru *Herald*, for allowing me to use photographs from these newspapers in this thesis. The Reception Counter staff at *The Press* have also given valuable assistance in locating reports and articles.

I am grateful for the assistance provided by the Records Staff in the University of Canterbury Registry in allowing me access to Council Minutes and decisions regarding the proposals for a new School of Music building at Ilam. The information gained has been invaluable to my attempt to outline the University School of Music's position in the overall musical life of Christchurch.

Special mention must also be made of the contribution made by the staff of the ICT Service section at the James Hight Library of the University of Canterbury – in particular Nathan Wain and Gregorio Comendador. Their generous assistance in converting this thesis into a format that would enable it to be deposited with the library has been invaluable. My sincere thanks are also due to Anton Angelo, Research Data Co-ordinator at the library, for his assistance in facilitating the lodgement process. Without the involvement of these three University staff members it is doubtful that this final step in the degree process could ever have been achieved.

Above all, I am greatly indebted to my Supervisor for this project, Elaine Dobson, for her untiring support and encouragement. Thank you, Elaine. May you enjoy your retirement.

Andrew Moore

May, 2013.

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ABBREVIATIONS

BBNZ	Brass Bands New Zealand
CBD	Central Business District of Christchurch
CBS Arena	Canterbury Building Society Arena: The large indoor sports arena that is now being used for concerts. The Canterbury Building Society built this venue
CERA	Christchurch Earthquake Recovery Authority
CGS	Cathedral Grammar School
CMNZ	Chamber Music New Zealand
CPASO	Canterbury Philharmonia Amateur Symphony Orchestra
CPIT	Christchurch Polytechnic Institute of Technology
CSM	Christchurch School of Music – the organisation that provides tuition, mostly for children, who wish to learn to play a musical instrument
CSO	Christchurch Symphony Orchestra
CYC	Christchurch Youth Choir
CYO	Christchurch Youth Orchestra
DMA	Doctor of Musical Arts
EFTS	Equivalent Full Time Students
FESTA	Festival of Temporary Architecture
GCSO	Garden City Symphony Orchestra
HCC	Halswell Community Choir
HoD	Head of Department in a school

ICNZ	Insurance Council of New Zealand
IRMT	Institute or Registered Music Teachers
ITM	Itinerant Teachers of Music
MSL	Mean Sea Level
NASDA	National Academy of Singing and Dramatic Art
NBR	National Business Review – the journal publication which is the Principal sponsor of opera in Auckland and Wellington, and now Christchurch
NCEA	National Certificate in Education Achievement – the qualifications, graded into 3 levels, and recognised by the Ministry of Education, that pupils attending secondary schools in New Zealand work towards achieving
NBS	New Building Standard
NZCT	New Zealand Community Trust
NZQA	New Zealand Qualifications Authority
NZSO	New Zealand Symphony Orchestra
PANPA	Pacific Area Newspaper Publishers’ Association
PVC	Pro Vice-Chancellor
RMT	Registered Music Teacher
RNZB	Royal New Zealand Ballet
SBCS	South Brighton Choral Society
SMP	Specialist Music Programmes, Westburn Primary School and Burnside High School
SoM	School of Music at the University of Canterbury
TC	Technical Category ascribed to land in the greater Christchurch area, to denote the likelihood of further damage in the event of another earthquake

TCL	Trinity College, London
U of C	University of Canterbury
WOMAD	World of Music, Arts and Dance

INTRODUCTION

The city of Christchurch, New Zealand (population around 367,700)¹ experienced a major earthquake of magnitude 7.1 (Richter scale) on 4 September 2010. Since then, a further three earthquakes of magnitude 6.0 and above, and at least fifty-eight earthquakes of magnitude 5.0 or more, have buffeted the city.² All told, there have been more than thirteen thousand quakes recorded in Christchurch since 4 September 2010.³ The earthquake that had the greatest effect on the lives of citizens, and caused the most destruction, was the one that struck on 22 February 2011. Not only did it cause the loss of 182 lives, it devastated much of the central city area. This thesis, however, will concentrate on the effects of the earthquakes on one particular aspect of the city's life, that of classical music. It will examine how music, and musicians, have been affected by the setbacks, and how they are recovering from them. The physical damage to the city, especially as it has affected the ability of musicians to practise their art, will also be covered. While this physical damage, along with its effects, may be compared to that which occurs during times of war, or even random acts of terrorism, such as the 11 September 2001 attack on New York (and in most cases the effects will be similar) it must be remembered that an earthquake affects the stability of the land. Restoration is much more complicated following a severe earthquake.

Hypothesis

The thesis will assess how severely the musical life of Christchurch has been disrupted by the earthquakes. With all of the inner city's concert venues unusable

¹ Statistics, New Zealand, 2011, as quoted in the Christchurch City Council web site, www.christchurch.org.nz. Accessed 12 April 2013.

² 22 February 2011 (magnitude 6.34), 13 June 2011 (magnitude 6.41) and 23 December 2011 (magnitude 6.00). www.geonet.org.nz Accessed 9 March 2013.

³ The 13,000th recorded earthquake occurred at 12.55pm, 17 January, 2013. (*The Press*, 18 January 2013.)

since the magnitude 6.34 earthquake on 22 February 2011, musical organisations have had to assess whether they could continue to function, and if so, how and where they might do so. The recovery of that musical life is dependent upon several factors, not least of which are the decisions that must be made concerning the restoration, or demolition and subsequent replacement, of concert venues, and the extent to which musicians are willing to carry on. It will be argued that music is too important an art form to be lost, and that the people of Christchurch, musicians and public, are determined that it will survive and grow stronger in spite of the setbacks, and bearing in mind the restructuring of the city.

The Aims

The aims of this thesis are:

- To demonstrate the extent to which the various organisations involved in making music in Christchurch have been inconvenienced by the earthquakes.
- To examine how these organisations have been able to overcome the difficulties that they have encountered.
- To assess the financial effects on the organisations as they strive to continue making music in Christchurch.
- To assess the effects of the earthquakes on the music performed and on the musicians themselves.
- To show how the earthquakes have inspired composers to write music commemorating the events around the earthquakes.
- To enable the experiences that music in Christchurch has undergone to be available to other cities throughout the world that may face a natural disaster.

The Scope of the Thesis

The enormity of the city's musical scene is such that it would be impracticable for all varieties of performed music to be included in one thesis. It has, therefore, been necessary to restrict the thesis to classical music. Jazz and popular music have been touched upon, but only in so far as they impinge on those musical activities that have been the subject of this study, for example, in relation to music in schools, or as part of the wider choral scene.⁴ Besides, jazz and popular music are the subjects of separate studies currently being undertaken by other students.⁵

As part of my Mus. B. (Hons) degree, completed in October 2011, I studied the effects of the earthquakes on orchestral and choral music in Christchurch, as well as music in schools. These areas have been revisited in this thesis and, while it has been necessary to draw on some material from this previous study, that information has been updated to show subsequent developments. The scope of this thesis has been widened to include other specialist musical fields, such as opera, ballet, chamber music, brass bands, independent music academies, and the work of private music teachers. It explores the effects of the earthquakes on businesses related to the music industry in Christchurch, and on other fields of activity in which music is used, for example, its therapeutic use to provide emotional relief, and to assist in the development of children with special needs.⁶

⁴ Judith Bell, *Chisnallwood Intermediate School Music Report, November 2012*. The school runs a musical programme that caters for orchestral and choral training, but is especially noted for its jazz programme. Entirely separate from Chisnallwood, a new choral group, the *Christchurch Pops Choir*, started up in 2011, after the earthquakes.

⁵ Jennine Bailey and Kris Vavasour, Master's students in Music, and Cultural Studies, respectively.

⁶ The Champion Centre, based at Burwood Hospital, in Christchurch, caters specifically for children, from birth to school age, who have severe disabilities.

Widening the scope of the earlier study has enabled a more complete picture of the classical music scene, and how it has been affected, to be presented.

Context

It is opportune, at this point, to consider this study in context. It is an account of how one of the performing arts – music – has survived a major disaster. The author has lived through these events and has written them up while they have been fresh in his memory, as well as the minds of those interviewed. Already, two years after the events, it has been noted that people's recollection of detail regarding the earthquakes is fading. Failure to record the progress that is being made, while it is still ongoing, would result in this period in the city's musical history being overlooked. Why, then, is a record of the events and how they may have influenced music (and musicians) in Christchurch important? To many people, it will not be. But those who have been involved in the revival – those who have been driving it – need to be recognised. Such a record could also enable future music students to understand how music in Christchurch, and the organisations involved in producing it, have developed since September 2010. The new Christchurch will be a different city. It will be reconstructed with the younger generations in mind, and musical tastes, as well as architectural ones, will reflect this. While cultural heritage needs to be preserved, it must not stop progress. For this reason, the earthquakes may well prove to be a turning point for music in the city.

The Christchurch earthquakes might have been one-off events for New Zealand, but they were not uncommon occurrences when viewed from a global perspective.

Indeed, there have been devastating earthquakes, sometimes accompanied by a tsunami, in other parts of the world in recent years: Haiti (January 2010), Japan (March 2011) and Turkey (October 2011) and in both Iran and the Sichuan province of China (April 2013). If music in Christchurch can learn from their experiences, and if they can learn from ours, it would be beneficial for music the world over. This thesis also raises the possibilities for further studies in other arts-related genres, such as the theatre and other areas of the fine arts, as they set about rebuilding that which will have been lost.

I commence with a discussion of the term 'disaster'. G. A. Kreps, in a paper published in the *Annual Review of Sociology* (1984), states that, "Disaster is a vague term that has defied interpretation".⁷ S. Cutter in Perry's 'What is a disaster: New answers to old questions', says that, "Seeking or proposing definitions of disaster can be a complex task that brings out the pedantic in scholars and may create considerable frustration".⁸ A definition may be vague in the sense that, since no two disastrous events are the same, the effects which they have on individuals and communities will be different. I believe, therefore, that the word is better defined as, "The sudden loss of all that is familiar, material and personal, incurred as the result of some external event, the consequences of which must be endured until such time as a recovery can be effected". Kreps examines different *modi operandi* employed by researchers in uncovering details regarding such events, and offers

⁷ G. A. Kreps, 'Sociological Inquiry and Disaster Research' in *Annual Review of Sociology*, 10 (1984), pp 309-330. www.jstor.org/stable/10.2307/2083178. Downloaded 27 August 2012.

⁸ S. Cutter, 'Pragmatism and relevance' in *Handbook of Disaster Research*, ed. by Havidan Rodriguez et.al. (Newark, DE: Springer, 2006) p. 1.

technical advice to assist them. That advice has been followed, for the greater part, in this thesis.

Claude Levi-Strauss, in his book *The Raw and the Cooked*, tells us that, “Music [...] bring[s] man face to face with potential objects, of which only the shadows are actualised”.⁹ This has certainly been true of music in Christchurch since the earthquakes. The earthquakes, and their after-effects, have been just that – shadows. It has been necessary to probe these shadows extensively in order to obtain the required information.

One text that provided valuable insight into the difficulties faced by the School of Music at the University of Canterbury was John Jennings’ published history of the school.¹⁰ Although the book is now twenty years old, and does not cover the more recent issues that have affected the school, it enabled these issues to be understood in context. One quote taken from Graham Hollobon’s *Preface* to this publication has been particularly relevant to the chapter outlining the problems faced by the SoM.

Over the past few years [...] education in New Zealand has been subjected to unprecedented change, and the process is continuing. All the assumptions that predicate our education system are being questioned. When ‘efficiency’ and ‘user pays’ are the current buzz words, when everything must have ‘outputs’, and when those outputs must be measurable

⁹ Claude Levi-Strauss, *The Raw and the Cooked* (New York: Harper and Row, 1969), p. 17-18, as cited by Timothy J. Cooley in his introduction to *Casting Shadows in the Field*, ed. by Cooley and Gregory F. Barz (New York: OUP, 1997), p. 3.

¹⁰ John M. Jennings, *Music at Canterbury: A Centennial History of the School of Music, University of Canterbury, Christchurch, New Zealand, 1891-1991* (Christchurch: School of Music, University of Canterbury, 1991).

and quantifiable, it is hard to grasp that original vision of our colonial forbears, [which was that music was an essential part of humanities and sciences].¹¹

Megan Collins, in her essay 'The Performing Observer: Between Making and Meaning', questions the view that one can never understand the music of another culture.

If appreciation, understanding, and enjoyment of music is so bound to cultural processes [...] how do WOMAD audiences in New Plymouth, New Zealand, enjoy a performance by a Gambian *balafon* player?¹²

My research has shown that, while someone with little, or no, experience in a particular form of art may not appreciate the finer points in a performance – those that a person who has been closely involved with the genre would recognise – it does not mean that he/she would enjoy the performance any less. Enjoyment is subjective. From my own perspective, I may not have appreciated the niceties of the RNZ Ballet's recent performance of *Giselle* in Christchurch, but it did not lessen my enjoyment. Comments overheard in the foyer after the conclusion of the ballet suggested that others thought similarly.

The place of music therapy as a means of treating trauma and grief caused by a disaster is detailed in a University of Canterbury honours research project by Jessica Joo-Young Lim, in 2012.¹³ Lim's essay shows how Christchurch was able to learn

¹¹ Graham Hollobon, 'Preface' to *Music at Canterbury: A Centennial History of the School of Music*, p. iv.

¹² Megan Collins, 'The Performing Observer: Between Music and Meaning' in *World Music Is Where You Find It: Essays by and for Allan Thomas*, ed. by Wendy Pond and Paul Wolfram (Wellington: Victoria University Press, 2011), p. 75.

¹³ Jessica Joo-Young Lim, 'Times of Crisis, Trauma and Grief: The Use of Music Therapy in New York and Christchurch' (unpublished research paper submitted in partial fulfilment of the degree of Mus. B (Hons.) University of Canterbury, 2012).

from the ways in which music therapy was applied in New York after the terrorist attacks of 11 September 2001. Her research, which was totally independent of that undertaken for this thesis, and from a different perspective, corroborates my own research.

The work of those music teachers who are responsible for teaching instrumental music in schools throughout New Zealand is the subject of a thesis submitted in 2003 by Karen Carter in partial fulfilment of her degree of Master of Teaching and Learning at Christchurch College of Education.¹⁴ Most of these teachers will teach at more than one school during a working day. They are constantly having to travel between schools as part of their daily duties. The work of these itinerant teachers (ITMs) “[...] is characterised by three main themes: temporality, invisibility and adaptability”. Because their teaching day may involve more than one school, ITMs “[...] do not believe they are regarded as regular staff members [of a school]”.¹⁵ This is corroborated in Chapter 10.1

Most of the reading for this thesis has been the first-hand reports, published in the daily newspapers, or from releases prepared by the musical organisations concerned. While some of the newspaper reports, especially concert reviews, would have been subjective and represent the opinions of the reviewer they may, I believe, be taken at face value. The Christchurch *Press* has been extremely

¹⁴ Karen Carter, ‘Itinerant Teachers of Music: A State of Flux’ (unpublished master’s thesis, Christchurch College of Education, 2003). Christchurch College of Education was absorbed into the University of Canterbury with effect from 1 January 2007.

¹⁵ R. French, B. Lavay, and T. Montelione, ‘Survival strategies: Itinerant special physical educators’ in *Journal of Physical Education, Recreation and Dance*, 57(8) (1986), as cited in Carter, p. 7.

proactive in keeping the state of the recovery of Christchurch to the fore. Not one day has passed without discussion regarding some aspect or other of the earthquakes. The newspaper took out the PANPA (Pacific Area Newspaper Publishers' Association) *Newspaper of the Year* Award for 2011, as well as the Canon Media Award (a New Zealand award) for 2012. It also won the Canon Media *Best Breaking News* Award in both 2011 and 2012.¹⁶ Consequently I draw heavily on information printed in this newspaper.

Approach

Bruno Nettl warns of the danger of allowing familiarity with a particular form of music to influence a researcher's understanding of his discoveries. Researchers, he says, "[...] come as students, but they quickly pretend to become masters".¹⁷ As a choral singer myself, it would have been easy to have viewed ballet, brass bands and chamber music from a choral singer's perspective when, although they may be similar in some respects, they are different art forms. Care was taken to approach each interview as a separate learning experience.

As a practising musician in Christchurch, I have been closely associated with some aspects of the city's musical life, especially the choral and operatic scenes. A lifetime of singing in small choirs, often with only one or two voices to a part, has meant that, in the voice-related areas covered in this thesis, the approach to research has been from the point of view of a participant observer – an insider.

¹⁶ Grant Torrie, Marketing Manager, The Christchurch Press, 10 May 2013.

¹⁷ Bruno Nettl *The Study of Ethnomusicology: Thirty-one Issues and Concepts*, New edn, (Chicago: University of Illinois Press, 2005), p. 150.

Familiarity with the environment made this task easier than would otherwise have been possible, since the likelihood of a misunderstanding, regarding the significance of information gained, has been reduced. Some of the thesis material has been obtained as the result of either direct involvement in a particular event, or from knowledge of the work being performed and/or the personnel concerned. Views and opinions expressed tend to reflect this. Even so, my observations were always discussed with the interviewee to ensure accuracy. The same situation pertains to the chapter dealing with the School of Music at the University of Canterbury. As a post-graduate student of the school, I am very much an insider, closely associated with the workings of the Department.

I have no direct association with any of the other musical organisations covered in this thesis, and so research in these areas has been from the point of view of an outsider. The approach adopted has been to work, as closely as possible, with the musical directors, or specifically-designated spokespersons, of each of the organisations covered in the thesis. Information has been gained from a series of direct interviews. As may be seen from the transcripts of these interviews, contained in Appendices E and F, most (thirty) of these interviews were conducted face to face, with a further six being undertaken by telephone and six others in which responses were received via E-mail. In order to assess the effects of the earthquakes on individual music teachers, an initial approach was made to the Institute of Registered Music Teachers. The institute canvassed its members and asked that they contact the author, directly. Interviewees were selected on the basis of:

- The geographical areas of the city in which they lived and worked,
- Instruments taught, including voice,
- The system under which they taught, for example, as itinerant teachers, working through the Ministry of Education, or as private music teachers.

In this way it was possible to gain a sample of eleven responses that were representative of music teachers across the city. Some of those interviewed were known to the author.¹⁸ The rest were either those who had responded to the institute's approach, or were teachers who had been suggested by other interviewees, usually because there was something special about the difficulties that they had encountered which needed to be covered.¹⁹ A broad questionnaire, outlining the basic information needed, was drawn up, and this ensured a degree of consistency in the way in which the topic was approached. Each particular form of the musical arts covered in this paper had its own peculiarities, and so a question that might have been especially relevant to one group was not necessarily so to another. While interviews were designed to provide the same basic information, there was a good deal of flexibility employed in the manner in which they were conducted. In almost every interview, a response to a question would lead to discussion around a related, yet important, piece of information which needed to be followed up.

¹⁸ Jean Cumming (voice and piano), Alison Hansen (cello), Judy Utting (piano) and Ian Bolton (viola). Bolton is not quoted in the thesis, however, as the information which he provided only corroborated that given by others.

¹⁹ Gerald Oliver. As well as teaching as an itinerant, Gerald also worked, privately, from a studio in the Music Centre, Barbadoes Street.

Layout

The thesis covers a wide range of classical musical activities and, for the sake of clarity, each particular art form has been allocated its own chapter. A uniform approach has been adopted whereby the effects of each of the major earthquakes on the organisation under review have been dealt with separately, followed by the problems caused by the lack of performance and rehearsal venues, and the inaccessibility of instruments, music and administrative records. This uniformity allows the reader to understand the full effects of the earthquakes on each of the organisations reviewed. Illustrations have been included to provide background information,²⁰ or to highlight what is being discussed in the text.

Chapters have been grouped according to the functions of the organisations covered in the thesis.

- Chapter 1 sets out the background to the thesis. It outlines the events that took place in the earthquakes of September 2010, and February 2011, and how they affected the city and its infrastructure, especially as regards the venues used for concert performances. Information on how the city was divided into land zones, according to the nature of the ground, together with an explanation of the zone classifications and what these meant to residents in the affected areas, is provided to enable the reader to understand how, and why, decisions that could affect the ability of musical organisations to continue to function were taken.

²⁰These include maps showing the locations, severity and depths of the major earthquakes. Separate maps indicating the locations of the buildings (referred to in this thesis) that lay within the central city area are also included.

Chapters 2-7. Performing Organisations

- Chapters 2-7 deal with the performing musical genres: orchestral, choral, operatic, ballet, chamber music and brass bands. They cover the disruptions caused to the organisations involved, both at the national level (NZSO, NBR NZ Opera, RNZ Ballet, and Chamber Music NZ) and at the local level, particularly as regards the loss of performance venues and opportunities. These chapters also examine the practical and financial difficulties encountered by individual organisations as the result of the earthquakes, particularly with respect to the inaccessibility of music libraries and administrative records.

Chapters 8-11. Teaching Organisations

- Chapter 8 examines how the School of Music at University of Canterbury has coped with the disruptions. Organisational changes involving the SoM were underway at the time of the earthquakes, and a further review of the difficulties under which the school operates was undertaken in March/April 2012. These administrative matters have affected the SoM's recovery and, therefore, have had to be considered in this thesis. The effects of the earthquakes on other musical training institutions, such as the Pettman Junior Academy and the Suzuki Institute, are discussed in Chapter 9.
- Chapter 10 examines the difficulties encountered by Registered Music Teachers (RMT). It includes those who work as itinerant teachers in schools as well as private teachers. The earthquakes have also impacted on the

international institutions that are responsible for conducting music examinations, and these difficulties are covered in Chapter 11.

Chapters 12-13. Related Musical Activities.

- Chapter 12 studies the work of organisations that use music as part of their activities. The impact of the earthquakes on the work of professional therapists, who use music to treat the emotional and social needs of patients is documented. The role that music plays in the work of the Champion Centre, in Christchurch, which provides an early-intervention programme for children, up to six years of age, who have special needs, is highlighted in this chapter. Also covered are other organisations that use music to relieve stress, or just to help breathe new life into the inner city.

- Chapter 13 looks at musical compositions that have come into being as the result of the earthquakes. Although these have been commented upon, it would not have been practicable to include recordings of the works or copies of the scores in the body of the thesis. Accordingly, they have been included among the appendices, so that they might be retained as a permanent record, long after the events that they commemorate have passed into history.

Chapter 14. The Political Aftershocks: Political Decisions and the Effects of Bureaucracy on the Recovery of Music.

- This chapter demonstrates how some political and bureaucratic decisions, aimed at facilitating recovery, are exacerbating the problems that they are trying to solve.

Appendices to the thesis have been included to provide supporting information where this is considered necessary. They include:

- University of Canterbury Human Ethics Committee approval for this project.
- Signed Consent Forms that were completed by persons who provided the information around which the thesis is based.
- Written permission from newspapers and other organisations allowing the reproduction of published photographs.
- Copies of reports, especially those concerning the proposals for a replacement School of Music building at the University of Canterbury and the measures being taken to attract more students to the school, all of which are highly relevant to the future of music at the University. These have been attached to enable the reader to gain a fuller appreciation of the processes that have taken place, and which have led to the current situation.
- Extracts from concert programmes and promotional brochures have been included to support statements made in the thesis itself.
- Three folders of the hard copies of research materials, such as photographs, newspaper articles, concert programmes and posters extra to those in the appendices are held by the author and may be viewed on request.

Chapter 1 THE EARTHQUAKES

At 4.35 a.m. on Saturday, 4 September 2010, the city of Christchurch was struck by a major earthquake. This earthquake, 10.46 kms deep and measuring 7.1 on the Richter scale, was centred near Charing Cross – the intersection of eight country roads a few kilometres south of the township of Darfield – 37.9 kms west of the centre of Christchurch.

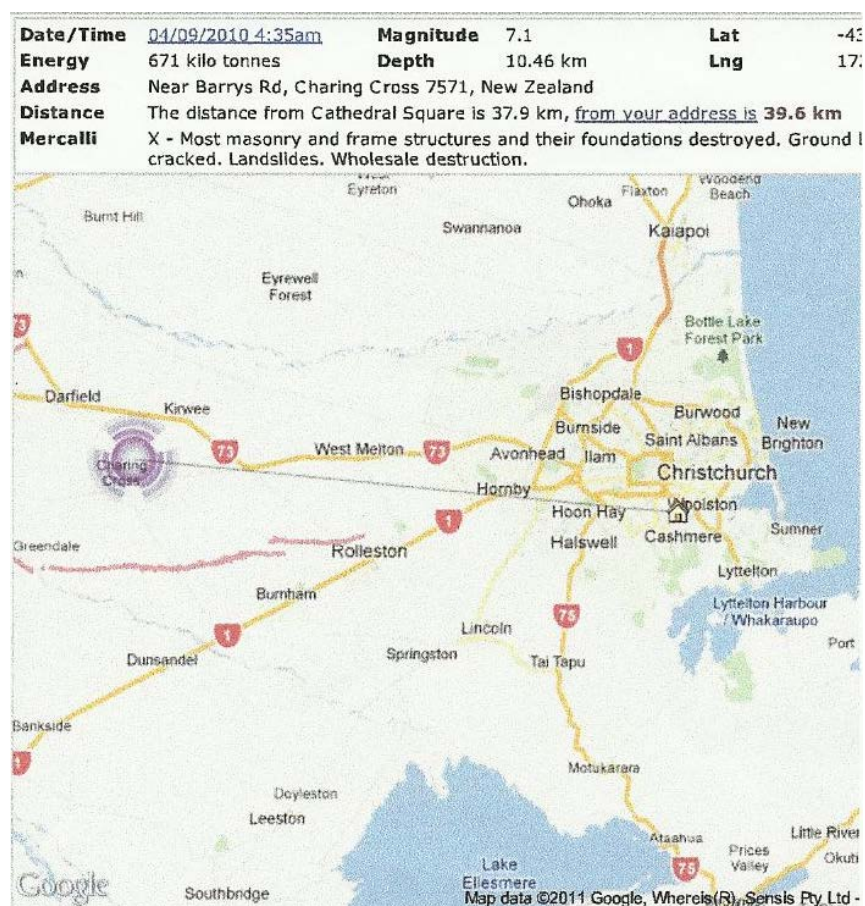


Fig. 1. Map showing the location of the epicentre of the 4 September 2010 earthquake²¹

Many areas of the city, especially the eastern suburbs and the Central Business District, suffered considerable damage. The infrastructure of the city was severely

²¹ <http://www.canterburyquakelive.co.nz>. Accessed 28 February 2013.

damaged, with services such as roading, power, water and sewerage, literally torn asunder. Two and a half years on from that earthquake, life in these suburbs remains far from normal, with many homes still being without some of the essential services, sewerage in particular. There are whole streets and housing subdivisions filled with unoccupied homes, many of them derelict.

As an immediate first step, the central city was sealed off and all access to the area was prohibited in order to minimise the risk of personal injury, especially as there were many strong aftershocks in the days that followed.²² Some of the worst-affected buildings that were considered to be dangerous were demolished at that stage. The general cordon was relaxed the next day, once a cursory assessment had been made, although certain areas remained fenced-off for longer.

Life was starting to return to normal, and the arts were picking themselves up when a second earthquake struck at 12.51 p.m. on Tuesday, 22 February 2011. Although it was not as severe as the September quake (it measured only 6.3 on the Richter scale), it was far more devastating. The epicentre was much closer to the city (a mere 6.8 kms south east of Cathedral Square) as well as being quite shallow (just 5.87 kms deep) and so the damage caused was extensive. One factor contributing to the amount of damage was that the shaking caused by this earthquake came from a very different direction than had been the case of the September 2010 one. Many buildings which had sustained minor damage in the September quake, but were usable once repairs had been carried out, received extensive damage in the

²² Martin van Beynen, 'After the Quake' in *The Big Quake: Canterbury, September 4, 2010* (Christchurch: The Press, 2010), p. 36.

February one. Many have subsequently been demolished.²³ Other premises, which may have been structurally sound, remained inaccessible because they lay within the ‘footprint’ of large buildings that were going to have to be demolished.



Fig. 2. The earthquake of 22 February 2011²⁴

Once again, the Central Business District of the city was sealed off and all access to the area was prohibited. This time, however, because of the loss of life and

²³ As at the end of March 2013, so many of the buildings in the central city area have been demolished that people have difficulty finding their way around the city. All the old familiar landmarks have gone.

²⁴ <http://www.canterburyquakelive.co.nz>. Accessed 28 February 2013.

enormity of the damage, a cordon was set up that covered almost the entire area within the four avenues.

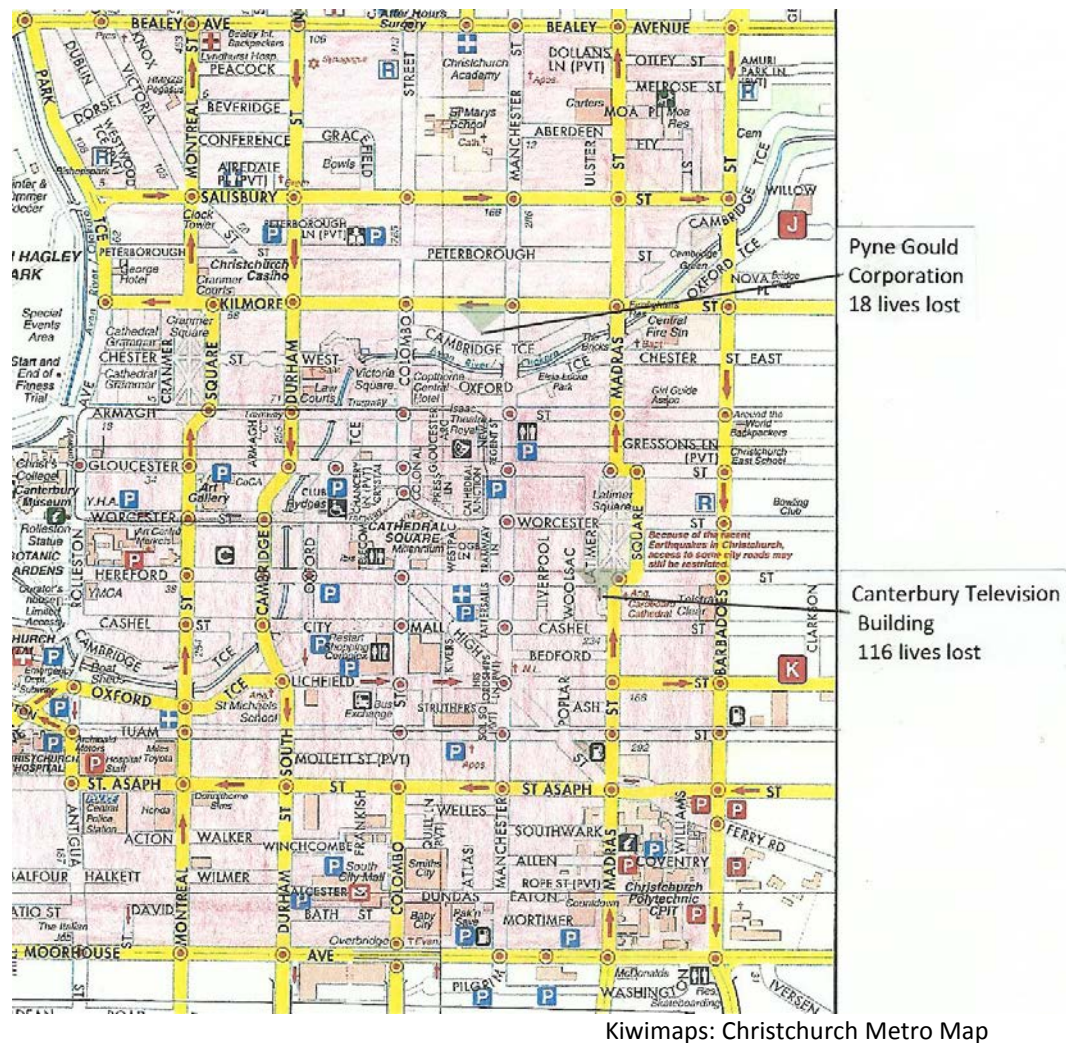


Fig. 3 Red Zone, 22 February 2011

Two commercial buildings in the central city area, the Canterbury Television building in Madras Street, just south of Latimer Square and the Pyne Gould Corporation building in Cambridge Terrace, opposite the Edmond's Band Rotunda, collapsed in the earthquake. One hundred and sixteen lives were lost in the CTV

building collapse (sixty-eight of them overseas English language students)²⁵, and a further eighteen were killed when the Pyne Gould Corporation building in Cambridge Terrace, opposite the Edmonds' Band Rotunda fell. All told, one hundred and eighty one people died in Christchurch that day, and a further casualty died a day or two later as the result of injuries sustained. Christchurch went into 'lock down', and a state of Civil Emergency was declared. The city was 'back to square one', so to speak. Everything that had been done after the first earthquake had to be repeated.

As if this were not enough, Nature gave us all a further reminder that she had not yet finished with us by unleashing a further series of shocks on the afternoon of Monday, 13 June 2011, all of which were centred at sea, very close to Whitewash Head (Sumner).²⁶ This time, what had been severely weakened by the earlier quakes came tumbling down, or became irreparable.

Christchurch is a sprawling city and, because of its location at the edge of the Canterbury Plains, with the lower slopes of an extinct volcano to the south, and a sandy coastline to the east, the nature of the soil varies from one area to another. Some suburbs suffered much more damage than others, depending upon the nature of the ground on which they were built. One of the main tasks of the Canterbury Earthquake Recovery Authority (CERA), a body set up by Central

²⁵ Chris Moore et al, *Earthquake, Christchurch, New Zealand: 22 February 2011* (Christchurch: *The Press*, 2011) Ch. 3.

²⁶ 13 June 2011, 1.00 p.m., 5.7 on the Richter scale,
2.20 p.m., 6.3,
2.40 p.m., 4.9.

Government to co-ordinate the recovery effort, has been to map the entire city according to the nature of the land on which it has been constructed. Zones have been created depending upon the stability of the ground, and these are used as a guide to citizens, denoting those areas of the city on which it is safe to build, and those that are considered to be unsafe. Most of the eastern suburbs, which are low-lying and built on light sandy soil, are unstable and have sunk as the result of the earthquakes.²⁷ By virtue of the nature of the ground, these areas have also been susceptible to liquefaction – the phenomenon in which the silt, beneath the surface of the ground, rises to the surface, even through the tar seal of the roads. Other areas of Christchurch that bordered on the Avon and Heathcote Rivers, as well as some sections in Fendalton, around the Wairarapa and Waimairi Streams, were severely affected. Many homes in these areas have had to be abandoned. At this point, then, it is appropriate to explain the zoning system as this has a bearing on this thesis. Many of the buildings used by musical organisations throughout Christchurch, and especially the homes of some of the Registered Music Teachers covered in Chapter 10 of this thesis were (or still are) in areas that have been zoned as unfit for occupation. The zones are designated by colour, as follows:

The Red Zone.

Land that has been zoned “red” has sustained serious infrastructure damage, and there can be no certainty that any engineering solution would be found that might stabilise it to the degree that it could be built upon.

²⁷ Most of these areas would be less than 3 metres above Mean Sea Level. Cathedral Square is only 6.2 metres (20.314ft) above MSL. The bench mark on which all surveying in Christchurch was based, is on the floor of the, now deconsecrated, Anglican Cathedral.

The Green Zone

Land that has been zoned “green” is considered to be suitable for residential construction. However, all land in the green zone has been sub-classified into “technical categories” (TC), which denote how the land is expected to perform in future earthquakes, and the foundation systems that would, most likely, be required to enable a building to be erected.

TC1 (grey) signifies that “future land damage from liquefaction is unlikely”, and standard foundations would be acceptable.

TC2 (yellow) signifies that “minor to moderate land damage from liquefaction is possible” and either “standard timber piled foundations or enhanced concrete foundations” would be necessary.

TC3 (blue) indicates that “moderate to significant land damage is possible in future large earthquakes, [and that] site-specific geotechnical investigation and specific engineering foundation design is required”.²⁸

1.1 THE LOSS OF PERFORMANCE VENUES

Central to the musical life of any city is the availability of suitable venues in which music may be performed. Without venues that have been specifically designed to meet the requirements of the various musical genres that exist today, a particular art form would lose much of its effect on people. In an appropriate setting, music has the power to regulate one’s emotions in a way that other art forms cannot.²⁹ Not surprisingly, then, music is often composed with a particular type of venue in mind, and the environment in which it is performed contributes towards the overall enjoyment. A live musical performance engages listeners. They become an integral part of the performance, caught up in the feelings that are generated by the

²⁸ Canterbury Earthquake Recovery Authority website <http://cera.govt.nz>. Accessed 17 January 2013.

²⁹ Frances A. Yates, *The French Academies of the Sixteenth Century* (London: Warburg Institute, 1947) p. 38. Certain musical modes had the propensity to stir a person into action, while others had a calming effect. Lullabys, too, have been used for centuries to send young children off to sleep.

performing artists, as well as by the music itself. Attendance at a concert becomes a living experience. Music communicates, and this communication can work both ways. Not only is the audience carried along by the technical ability of a performer; the performer's own interpretive powers will, usually, be stimulated by the audience response, which adds to the enjoyment of the experience. For this to happen, though, there need to be venues that are appropriate, acoustically as well as spatially, for these performances to take place.

Immediately after the September 2010 earthquake, all concert venues within the central city area were closed to enable engineering inspections to be carried out. Once the necessary clearance had been received, and in most cases that was within a very few days, normal business was able to resume. Only the Great Hall of the Arts Centre, which remained unusable because a stone turret situated at the south-west corner of the building, adjacent to the stage, had to be removed, and the Roman Catholic Cathedral of the Blessed Sacrament, which had sustained serious structural damage, did not reopen.

The February 2011 earthquake completed the destruction that the earlier earthquake had started. Because of the level of destruction that occurred in the Christchurch Central Business District, and the ever-present danger to human life, a safety cordon was placed around almost the entire area within the four avenues.³⁰ This cordon was reduced as work to clear the damage progressed, but a smaller

³⁰ This is the area generally thought of as being the city – the area bounded by Bealey Avenue to the north, Fitzgerald Avenue to the east, Moorhouse Avenue to the south, and Rolleston Avenue (i.e. Hagley Park) to the west. See map, Fig. 4, overleaf.

area containing most of the Central Business District (CBD) remained off-limits until around the beginning of 2012. Even as late as February 2013, two years after the 2011 earthquake, some areas of the central city remain fenced-off.

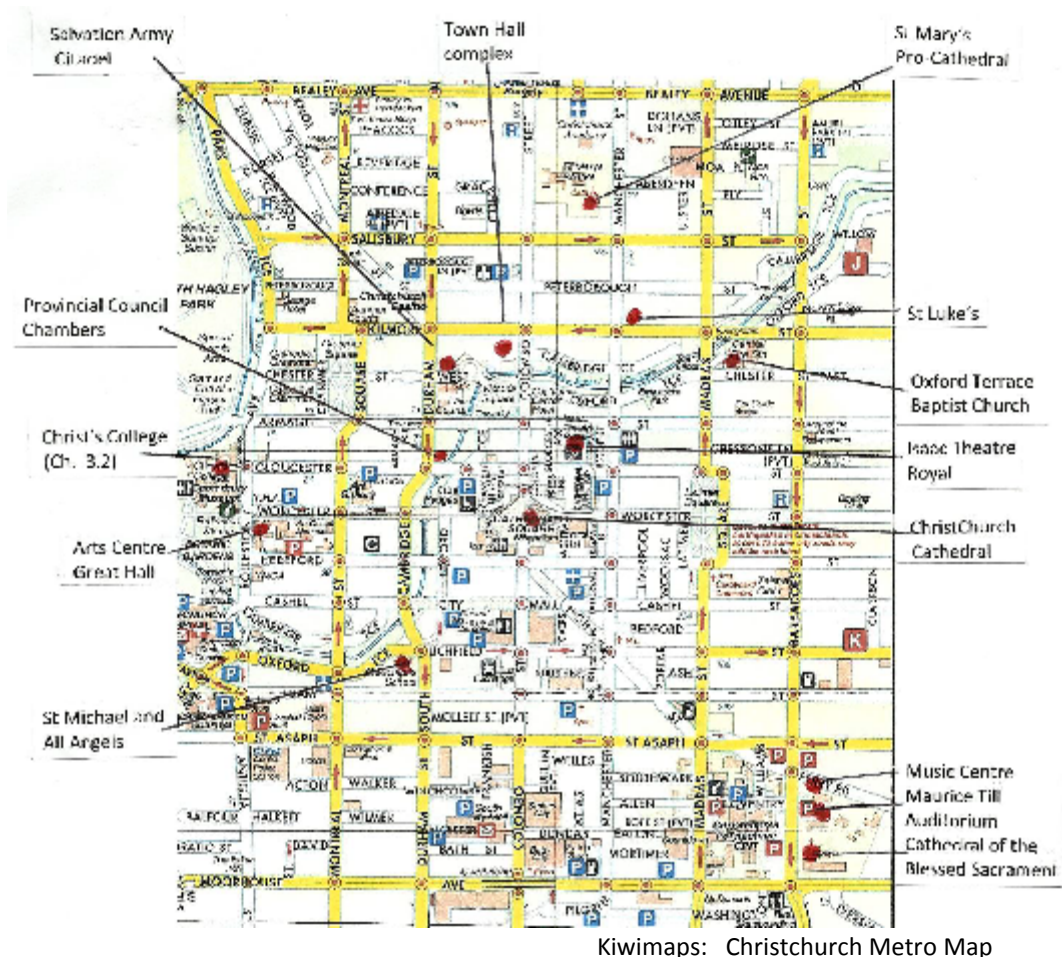


Fig. 4 Christchurch Concert Venues

All concert venues within the CBD – and effectively, that means all of the recognised, purpose-built concert venues in Christchurch at that time – have been unusable since February 2011. Some have been (or are being) demolished; others are being restored, while the future of the Town Hall complex is still under

debate.³¹ The following list of concert venues that were in regular use prior to the earthquakes, but are not currently usable, will give the reader an insight into extent of the problem:

The Town Hall complex, including the James Hay Theatre – still under debate,
 Isaac Theatre Royal – being restored,
 ChristChurch Anglican Cathedral – under demolition,
 Roman Catholic Cathedral of the Blessed Sacrament – under demolition,
 Maurice Till Auditorium – demolished,
 Great Hall of the Arts Centre – being restored,
 Old Provincial Council Chamber³² – demolished,
 St Luke's Anglican Church – demolished,
 Oxford Terrace Baptist Church – demolished,
 Salvation Army Citadel – demolished
 St John of God Chapel, Halswell – preserved in its damaged state pending further decisions (mainly to do with insurance issues).

All of these venues were designed with acoustic qualities in mind, whether that be for music or, as in the case of the old Provincial Council Chamber, for the spoken word. In addition, each venue had a particular ambience that lent an air of *gravitas* to whatever was taking place therein. However, with all of these venues no longer available, musical organisations have had to turn to venues that were never designed for the purpose. Furthermore, with these general-purpose venues being in

³¹ The on again/off again situation regarding the Town Hall is discussed in detail in Chapter 14.2.1.

³² The author has attended concerts there.

such high demand, the costs involved in staging a concert performance are considerable.³³

Concert venues were not the only buildings to suffer damage. Most musical organisations were forced to look for alternative premises in which to hold rehearsals. Suburban school and church halls were pressed into service as makeshift rehearsal spaces. Musicians made best use of what was available. Some organisations were fortunate in that the September earthquake caused little disruption to their operations, others less so.



Photo: Stacy Squires
Fairfax Media/ *The Press*

Fig. 5. Isaac Theatre Royal in happier times: before the September 2010 earthquake

³³ For an indication of the costs involved in setting up the CBS Arena for the RNZ Ballet, see Chapter 5.1.



Photo: Andrew Moore

Fig. 6. Reconstruction : The interior of the Isaac Theatre Royal on 2 May 2013. A full reconstruction of the auditorium, from the foundations up, is under way. This view shows the proscenium arch, with its internal dome, and the stage area.

1.2 ALTERNATIVE VENUES

With the loss of all these concert venues the question remains, “What do we have left?” Very little, it seems. Venues such as the Aurora Centre (the performance auditorium at Burnside High School), the aircraft hangar at the Air Force Museum, Wigram,³⁴ and the Canterbury Building Society (CBS) Arena (formerly the Westpac

³⁴ Gretchen La Roche, Artistic Director of the Christchurch Symphony Orchestra (CSO). From February 2013 this has become the CSO’s regular concert venue.

Centre at Addington Raceway, and originally built as an all-purpose Events Centre) are probably the only large venues that remain intact. They are now fully booked until well into 2014. However, none of these is really suitable, acoustically, for a symphony orchestra concert.³⁵ Some new venues, such as Cashmere's St Augustine's Anglican Church, which is being used for regular weekly daytime recitals as well as other concerts,³⁶ and the 350 seat Performing Arts Centre at Middleton Grange School are being used. The centre at Middleton Grange was designed as a theatre for drama productions rather than as a concert venue and the lighting there needs to be enhanced to enable an orchestra to perform.³⁷ Some concerts have been staged at the Elmwood School Auditorium in Merivale,³⁸ although this venue is not always suitable for daytime concerts, especially at weekends. It lies on the flight path for the sightseeing helicopters that take people who wish to view the damage to the central city from the air.³⁹ The auditorium at Hornby High School was used on 15 October 2011, for the CSO family concert, Spike Milligan's *Badjelly the Witch*,⁴⁰ while the Christchurch Youth Orchestra used the McCombs Auditorium at Cashmere High School for its concert in May 2011.⁴¹ The Canterbury Philharmonia is still able to use the auditorium at Villa Maria College

³⁵ The Air Force Museum hangar is the best of them and has received favourable reviews. (Timothy Jones, 'Hangar proves a worthy venue' in *The Press*, 14 May 2012. p. A4).

³⁶ St Augustine's seems to have taken over the role that the Great Hall at the Arts Centre, and the Maurice Till Auditorium used to fulfil. Some of the University's recitals, in particular one by Canterbury Cellists, have been held there. (Edith Salzmänn.)

³⁷ Katrina Finch, Co-manager of the Christchurch Youth Orchestra. Interviewed at Avonhead Primary School, 12 July 2011.

³⁸ This is the regular concert venue for the Garden City Symphony Orchestra. The Orchestra's planned concert was held there on 12 June 2011. (Paul Russell, Orchestra Manager, GCSO. Responses to E-mailed questions).

³⁹ Jubilate Singers recorded a CD of recently composed New Zealand music there on Saturday, 20 August 2011, and the helicopter noise necessitated many retakes of each work in order to minimise the interference.

⁴⁰ CSO advertising brochure.

⁴¹ Finch.

(also in Upper Riccarton) and the Executive Officer at Villa Maria has advised that this venue is now in high demand.⁴² Further afield there is the new Events Centre at Lincoln, some 30 kms from Christchurch, which hosted a performance by the Christchurch City Choir of *Missa Gaia*, on 18 June 2011.

Another venue that is beginning to be used (as from Sunday, 24 February 2013) for small, intimate concerts is the Lansdown Homestead, in Halswell, 12 kms to the south-east of central Christchurch. Set in a delightful rural, park-like environment on the banks of the Halswell River, this venue provides the perfect setting for a *Glyndebourne*-style picnic and concert, especially on a warm summer evening. The drawing room of this beautiful old (but added to) homestead can seat an audience of one hundred. It will be interesting to see how this venue develops in the future.⁴³



Photo: Kelly Shakespeare
Fairfax Media/*The Press*

⁴² Executive Officer, Villa Maria College. Telephone call, 2.15pm, 18 July 2011.

⁴³ Rosa Shiels, 'Honouring the Past' in *Avenues*, Issue 105, May 2013, (Christchurch: *The Press*) pp. 50-55.

Fig. 7. Lansdown Homestead. The drawing room is the large room on the right

The Nut Point Gallery , in West Melton, around 20 kms west of the city, is another intimate venue that is being used for privately-organised chamber music and solo recitals, such as the recital given in March 2013 by a former performance student of the University of Canterbury School of Music, David Mueller-Cajar (French horn) who has been studying in Germany. Useful though these venues are, they can never be more than stop-gap measures. For all musical organisations seeking to present a concert it is simply a case of making do with whatever is available.



Photo: Andrew Moore

Fig. 8. Air Force Museum of New Zealand, Wigram.

Interior of the aircraft hangar. When this venue is used as a concert venue, some of the aircraft at the far end of the hangar are moved out to enable staging to be set up



Fig. 9 The Aurora Centre for the Performing Arts, Burnside High School: Exterior



Photos: Courtesy of Richard Wiltshire, Burnside High School

Fig. 10 Interior of the Aurora Centre auditorium



Photo: Andrew Moore

Fig. 11 CBS Arena: Addington, Christchurch: the principal concert venue in Christchurch, post-earthquake.

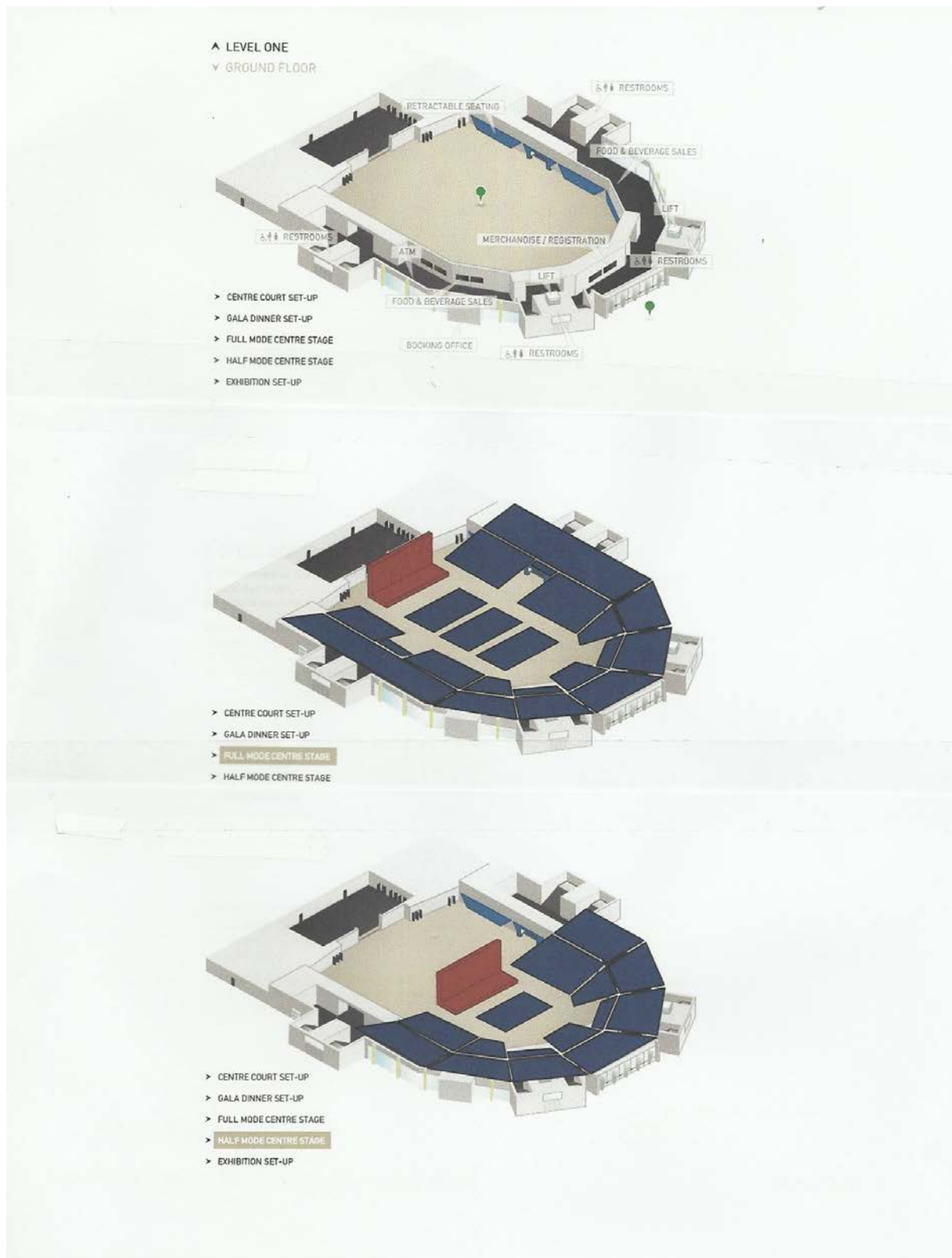


Fig. 12 CBS Arena. Internal layout and seating arrangements.

The particular seating arrangements will vary depending upon the nature of the event.
Diagram from <http://www.vbase.co.nz> (Downloaded 15 March 2013)



Fig. 13 The Performing Arts Centre: Middleton Grange School: Exterior



Photos: Andrew Moore

Fig. 14. Interior of auditorium at the Performing Arts Centre: Middleton Grange School

1.3 THE FINANCIAL EFFECTS

Although venues might be available, they do not come cheaply. There can be considerable cost involved. The basic rental per day at the CBS Arena is \$7,700 per day,⁴⁴ Venue hire has become a valuable source of revenue for some organisations, especially for schools and churches. Although commerciality may be important, most charge only a nominal rental, especially where persons involved with a musical organisation also have a strong association with the particular school or church. Generally speaking, schools and churches are simply happy to see their facilities being used. They regard it as being for the wider public good in a time of need. The amount of rental charged is usually just enough to cover expenses. As with any business, though, the greater the demand, the higher the cost could become. Most schools and churches are registered for GST, and so would have to pay the tax portion of the hire charge collected to Inland Revenue, but other than that they enjoy tax exemption as charitable organisations,⁴⁵ and so the little extra revenue obtained from venue hire is generally used to help the church or school fulfil its primary function.

Prior to the February 2011 earthquake the Maurice Till Auditorium at the Christchurch Music Centre, in Barbadoes Street, was used for regular weekly music recitals administered by the Music Centre. It was also available for hire, on a casual basis, for concerts, meetings and other functions. When the Music Centre complex became too dangerous to use, the regular weekly recitals were transferred to

⁴⁴ Turlough Carolan, Account Manager for V-Base, the company which manages the CBS Arena. Telephone inquiry, 19 July 2012.

⁴⁵ Bruce Williams of 'Williams Accounting', (formerly Diocesan Auditor for the Anglican Church in Christchurch). Telephone call, 7.45 pm, 26 August 2011.

St Augustine's Anglican Church, in Cashmere. Essentially they are still the weekly Music Centre concerts. It is just that they are being held in a different venue. Other organisations that may have hired the Maurice Till Auditorium on a casual basis can still arrange, through the Music Centre to have the use of St Augustine's. Whatever conditions applied for the Music Centre, including rental and piano-tuning charges, continue to apply. Only the venue has changed.⁴⁶

In mid- 2011, the Christchurch Youth Orchestra performed at the McCombs Auditorium, Cashmere High School. For the use of this venue the orchestra was charged rental of \$400, plus a bond of \$300 which was duly refunded after the concert.⁴⁷ The orchestra moved to the new Performing Arts Centre at Middleton Grange School in Upper Riccarton, for its August, 2011 concert. This venue was even more expensive than Cashmere – \$750 for the use of the auditorium only. An additional charge would have been made had any side rooms been needed. In addition to the fee for hire of the venue, the orchestra had to pay around \$300 to have the piano tuned.⁴⁸ Rates for the Aurora Centre vary according to the hirer. An organisation like the NZSO, CSO, or CMNZ, that pays its performers, is charged at the *Commercial* rate (\$360 per hour for pre-performance/performance/post performance time (\$160 per hour rehearsal time)) while an organisation such as a ballet school or a small chamber choir would pay the *Community* rate (\$155 per hour for performances and \$80 per hour for rehearsals). Copies of the templates

⁴⁶ Patricia Rainey. Telephone call, Friday, 26 August, 2011, 8.00 pm. Mrs Rainey was not willing to specify the amounts charged, particularly as they varied according to the type of event or recital that was being held. My understanding, from the conversation, is that the Music Centre then pays St Augustine's a fee for the use of the building.

⁴⁷ Finch.

⁴⁸ Ibid, 13 August, 2011.

used to assess the rental charges are included as an appendix to this thesis (Appendix H).⁴⁹ The University of Canterbury charges a flat fee of \$136, plus G.S.T., per hour, for the use of the Jack Mann Auditorium at the College of Education, as a concert venue.⁵⁰

1.4 THE PERSONAL EFFECTS

Musicians are people firstly, and musicians secondly. They are not immune from the stresses and strains of life and, if anything, are probably going to feel the effects more strongly than others. Music is an emotive art, and so it is hardly surprising that some musicians will have experienced difficulty in adjusting to what has happened. The author is, personally, aware of at least five musical acquaintances who 'turn to jelly' whenever a substantial earthquake (magnitude 4 and above) strikes. Such events take them back to where they were, emotionally speaking, in the moments following the September 2010, and February 2011, earthquakes. The uncertainty returns. What will happen next? When will the next one strike? These continuing earthquakes tend to destabilise (both literally and metaphorically) any sense of recovery. But it is not just the earthquakes that are causing this stress. The uncertainty regarding the stability of the land in some areas of greater Christchurch,⁵¹ the upgrading of the building structural standards and how that will affect decisions whether or not one should restore a building,⁵² as well as insurance issues, all add to the burdens that one is carrying.

⁴⁹ Richard Wiltshire, Aurora Centre at Burnside High School. E-mail reply dated 27 February 2013.

⁵⁰ Frances Register, University of Canterbury Asset Management Services, telephone call, 30 August 2011.

⁵¹ An explanation of land zones and their meanings is given in Chapter 1.

⁵² See Chapter 14.

Several of those involved with organisations covered in this project have been seriously affected: materially, financially, and emotionally. That most have chosen to 'soldier on' in spite of all that has befallen them says much for their determination to ensure that the presentation of classical music in Christchurch, in all its art forms, will continue.

Chapter 2 THE ORCHESTRAL SCENE

Since the earthquakes of 2010 and 2011 were centred near Christchurch it is natural that one should concentrate on the local situation at the expense of the national picture. However, the disruptions that occurred in Christchurch have also impacted on those musical organisations that operate nation-wide, for example, the New Zealand Symphony Orchestra (NZSO), the Royal New Zealand Ballet (RNZB), Chamber Music New Zealand (CMNZ) and (since September 2012) NBR New Zealand Opera. All of these bodies have had to reorganise their national touring schedules to accommodate the Christchurch situation. As the only fully-professional orchestra in the country, the Wellington-based NZSO regularly undertakes concert tours of the main centres. While the earthquakes created minor organisational problems for the NZSO, the orchestra's concert schedule was not interrupted.⁵³

2.1 PROFESSIONAL ORCHESTRAS

The two professional orchestras that perform regularly in Christchurch are the NZSO and the CSO (Christchurch Symphony Orchestra). Both were only mildly inconvenienced by the 4 September 2010 earthquake; the only issue that needed to be addressed was the starting time for concerts. It is understood that the NZSO had experimented with an earlier starting time (6.00 p.m.) previously, as a means of reducing the cost of coming to Christchurch. Orchestra members were able to return to Wellington immediately after the concert. This policy, although tiring for

⁵³ Christine Hainstock, NZSO South Island Representative. Interviewed at the U. of C. SoM, 1 September 2011.

the players, was to become standard practice for the NZSO after the February, 2011 earthquake because, with most of the inner city hotels lying within the 'Red Zone',⁵⁴ and, therefore, unavailable, there was nowhere for the orchestra members to stay had they so wished. Since the Town Hall was still operational after the September earthquake, the NZSO was able to come and perform as usual. There was a concert on 18 September, which featured the percussionist Colin Currie and, as a gesture of support for the people of Christchurch, this was a free concert. All costs involved were borne by the orchestra. The hall was packed, and there were people turned away.⁵⁵ It was somewhat ironical that the Mayor of Christchurch, in a pre-concert speech, said that, "[...] should another earthquake occur during the evening, no-one need worry because the Town Hall was the safest place in Christchurch".⁵⁶

When the Town Hall became unusable, as the result of the February earthquake, an alternative performance venue needed to be found. The only one that was large enough was the CBS Arena, in Addington. However, it was not available for the NZSO concert on 6 April 2011 as it was still being used as a base for the emergency services (fire, ambulance, etc.), and so the concert was held in the Aurora Centre at Burnside High School instead. Even so, there were considerable difficulties that needed to be overcome when arranging this. The Aurora Centre was being used extensively, at that time, and so it was difficult to arrange a booking.⁵⁷ The stage there is not large, but the orchestra was able to fit in. Audience space, too, was

⁵⁴ The area of central Christchurch that was cordoned off.

⁵⁵ Hainstock.

⁵⁶ Ibid.

⁵⁷ Ibid. With many of the city's churches and other public buildings unusable, venues such as the Aurora Centre were being used for funerals, especially when large numbers of mourners were expected.

restricted (700 seats) and so there was only room for the orchestra's subscription members. Consideration was given to the erection of a large outdoor screen for the overflow audience. It would have cost \$15,000 and, should the weather have been unfavourable, there would have been no outdoor audience. The decision not to go ahead with this proved to be a wise one, because the weather that evening was not suitable. Also, because of earthquake damage, Burnside High School was (throughout the whole of the 2011 academic year) sharing its facilities with Avonside Girls' High School. With the school day not finishing, for the Avonside pupils, until 6.00 pm, traffic movements in the Burnside grounds, with buses taking children back to Avonside, would have made this impracticable. Fortunately, bookings at the CBS Arena were able to be secured for the remainder of 2011, 2012 and 2013, so it has been 'business as usual' for the orchestra since then.

Nevertheless, this has involved Christine Hainstock (the NZSO's South Island Representative) in considerable work.⁵⁸ Apart from the change of venues the NZSO's nationwide concert programme schedule has gone ahead as planned, and will continue to do so. Only one concert had to be cancelled. This concert, which was to include the music that Gottlieb Huppertz composed for the Fritz Lang film *Metropolis*, had been scheduled for Wednesday, 9 November 2011 (Carnival Week in Christchurch).⁵⁹ Extracts from the film were to be shown during the performance in order to put the music into context.⁶⁰ While the necessary technical facilities

⁵⁸ Ibid.

⁵⁹ This week has always been a special one in Christchurch, with days devoted to horse racing, the Canterbury Agricultural and Pastoral Show, and many other activities. The Friday (People's Day at the A & P Show) has become a public holiday in lieu of Anniversary Day. Christchurch would normally have many visitors that week and so it was an obvious choice of dates for an NZSO concert.

⁶⁰ NZSO 2011 Concert Season brochure, p. 39.

would have been available at the Town Hall, they were not available at the CBS Arena. The Wellington and Auckland performances of the *Metropolis* concert went ahead as planned. This cancellation constituted a loss for the NZSO, since the expenses saved by the orchestra not having to travel to Christchurch were not sufficient to compensate for the loss of income that would have been generated had the concert been held.

Symphony orchestras must be mindful of their paying audiences. Without them, their existence would be pointless, and so it was essential that the orchestra's subscribing members be considered. With the concert programme going ahead as planned, these subscribers were unaffected. The NZSO ensured that they were being well looked after with free car parking, a voucher entitling them to a complimentary concert programme – normally they would pay half rates for their programmes – and a free glass of wine, which they would not have enjoyed at the Town Hall.⁶¹ The orchestra has always enjoyed good audiences in Christchurch, but since the earthquakes, numbers have increased. "People are hanging out for classical music, and a good concert takes their minds off whatever else is going on."⁶² With plenty of egress available the CBS Arena is considered a safe building.⁶³

⁶¹ Hainstock.

⁶² Ibid.

⁶³ It may well be, but coincidentally, a significant aftershock (4.4 on the Richter scale, at a depth of 7.5kms, centred about 20 kms from central Christchurch) occurred during a concert there on 4 September 2011 (the anniversary of the first quake). Information obtained from Geonet.

Christchurch's professional orchestra, the CSO, was able to continue as usual after the September, 2010 earthquake.⁶⁴ Its administrative offices and music library, housed in the Arts Centre complex, remained open and accessible, and the Jack Mann Auditorium at the U. of C. College of Education, the CSO's rehearsal venue, was certified as being fit for use within two or three days.⁶⁵ Not only was the auditorium the orchestra's rehearsal venue, it also afforded valuable space for the storage of instruments.

This relatively happy state of affairs was to come to an abrupt end after the February 2011 earthquake, however. The whole Arts Centre complex was evacuated at that point and the CSO Office remained off limits until around the beginning of May. Throughout this time, the office staff had no access to their library, to any of their records, or to their server. Once access became available the staff were able to recover their records and re-establish their office at the Christchurch Polytechnic Institute of Technology (CPIT). They were not quite so fortunate with the music library. Everything had been boxed up and was ready to be removed when the June earthquakes struck, and so the library remained inaccessible. The orchestra's rehearsal venue, the Jack Mann Auditorium, had sustained more damage and needed to be closed for a period in order that the necessary remedial work could be undertaken. What was far more important was the fact that the instruments, which had been stored in the Drama Workshop at the auditorium, were unable to be recovered, at least not for some time. CSO administration "[...] had to push very hard in order to get access to the premises

⁶⁴ La Roche.

⁶⁵ Peter Molony, Recovery Manager, U. of C. Vice-Chancellor's Office.

and to recover the instruments”.⁶⁶ Even then it was mid- to late- April before this could be achieved. Although the Jack Mann Auditorium has since been re-opened, the orchestra has not been able to use it. The Drama Workshop is now used by U. of C. Theatre and Film Studies students, replacing the space which they had occupied at the University Theatre at the Arts Centre and at the Old Queen’s Theatre at 120 Hereford Street, which has since been demolished.⁶⁷ This left the orchestra without any regular rehearsal facilities. It was able to arrange for the use of various school halls in Christchurch – seldom the same school hall two weeks in a row.⁶⁸ This constant moving meant that the orchestra members were having to set up for each rehearsal and pack everything away again at the conclusion of the rehearsal. The CSO finally moved to new accommodation (a warehouse unit in South Hornby, 12kms from the central city) in December, 2011, and so has been able to unite its administration and rehearsal spaces under one roof.⁶⁹

With the Town Hall out of action for a brief period after the September, 2010 earthquake, the CSO was forced to cancel one concert that was to have been performed there as part of a ‘Masterworks series’ sponsored by the funeral directing firm of Lamb and Hayward, Ltd.⁷⁰ This concert had been scheduled for 18 September, just two weeks after the 7.1 quake. The Orchestra’s concert, *Celebrating the Elements – Air*, part of a series held in the ChristChurch Cathedral,

⁶⁶ La Roche.

⁶⁷ Molony, E-mail dated 12 July 2011. If the University had not taken this step and restored the Drama Workshop space to its originally-intended purpose it could not have delivered its programme to those students. The University’s requirements took precedence.

⁶⁸ La Roche.

⁶⁹ Ibid.

⁷⁰ Ibid.

which had been scheduled for the following week (26 September) was transferred to the Salvation Army Citadel in Durham Street. Regrettably the acoustics in the Citadel were not as sympathetic to the orchestra as the Cathedral would have been.⁷¹

Since the February earthquake two series of concerts were reviewed. The Lamb and Hayward Masterworks series of eight concerts spread throughout 2011, was reduced to just two – the 27 August 2011 concert with Nikolai Demidenko, and the 29 October concert with Piers Lane, both of which were moved to the Aurora Centre. Likewise the Cathedral series of four concerts entitled *Symphonic Sundays*, was reduced to two. The first of these was held at St Christopher's Church, Avonhead, on 3 July 2011, the second on 27 October, at the Aurora Centre. In addition to these rearrangements, a concert that had been organised by the CSO and featuring the Woolston Brass Band, which had been scheduled for the Town Hall on 11 June, was cancelled, while another CSO concert, featuring Dave Dobbyn, was transferred to the CBS Arena.

The orchestra is often engaged on a 'hire of services' basis by other musical organisations and some of those engagements had to be cancelled. Southern Opera, for example, had contracted the orchestra to accompany its season of *Tosca*, but uncertainty surrounding the availability of the venue (Isaac Theatre Royal) caused Southern Opera to abandon the project.⁷² Another engagement, to

⁷¹ La Roche.

⁷² Ibid. Also Kate Burt, Trustee of the Opera Foundation and of the Southern Opera Charitable Trust.

provide the orchestral support to contestants in the National Concerto Competition which was to have been held in the Town Hall on 12 March 2011, was abandoned. The Christchurch City Choir, too, had engaged the orchestra for two of its concerts (in April and September) but these had to be abandoned.

The cancellation of concerts, as well as the moves to alternative venues had consequences for ticketing. CSO runs a subscription series, and subscribers will usually book for a whole series at the one time. Ticketing agencies had to revise their procedures. They had to treat concerts as individual events rather than as a series, especially when not all of the concerts were held in the same venue.

CSO did not lose any of its players (two of its administrative staff were made redundant) but the musicians lost income when engagements for which the orchestra had been contracted to play, by another organisation, were cancelled.⁷³

There is always a positive side to every disaster, however. The earthquakes have provided the orchestra with permission to examine its operation and to make changes where necessary. "We have a heaven-sent opportunity. There is nothing to lose. Things can only go upwards from here and get even better than before."⁷⁴ They also opened the door to an overseas tour. The orchestra embarked on a concert tour to Japan in early October 2011, and performed in a joint concert with

⁷³ La Roche.

⁷⁴ Ibid. Gretchen would not be specific as to which aspects of the organisational structure could be improved, but it is likely that the orchestra's move to new premises in Hornby, where it is all together under the one roof, will have enabled the orchestra to streamline its operation.

the Sendai Philharmonic Orchestra. This was a way in which Christchurch could show its support to those areas in Northern Japan that had been devastated by an earthquake and tsunami on 11 March 2011, just eighteen days after the Christchurch quake. From all reports, this was a very successful tour.⁷⁵

2.2 AMATEUR ORCHESTRAS

Like any city, Christchurch also has its share of amateur orchestras that provide opportunities for those who might want to play orchestral music but would not, otherwise, be able to do so. A reasonable standard of proficiency is expected, but there is generally a range of abilities among the members. One such orchestra is the Risingholme Orchestra, a community based orchestra of around 55-60 players. The September 2010 earthquake had little effect on the orchestra; it was still able to operate normally. The February 2011 quake, on the other hand, caused it considerable disruption. The hall at the Risingholme Community Centre, in Opawa, has been inaccessible since 22 February, and the timpani and percussion instruments, which were the property of the orchestra and were kept at Risingholme, were unavailable for use. Another rehearsal venue had to be found to enable the orchestra to carry on and, up until their first concert on Sunday, 22 May 2011 all rehearsals were held in St Paul's Church hall, Papanui. This venue was always intended as an interim measure, as it was well outside the traditional catchment area for members (the southern suburbs) and there were some problems with general noise and instrument storage. The orchestra relocated to

⁷⁵ Noriko Fujikura, International Relations Officer, City of Sendai. E-mail response, dated 5 April 2012 to an approach made to the Japanese Consulate in Christchurch.

the St Martins Presbyterian Church hall in St Martins Road.⁷⁶ This was a convenient venue because it was located close to the Risingholme Centre, the original headquarters. The move turned out to be short-lived, around a year, because the church hall fell victim to the Christchurch City Council's post-earthquake revision of building standards.⁷⁷ There had been some damage which needed repair, but when the building was inspected, it was found to be sub-standard. An upgrade to enable it be brought into line with the new requirements was deemed necessary and accordingly, the building was declared unusable. The orchestra was forced to find another home. It is now working from a room in the Woolston Club.⁷⁸

Understandably, though, the lack of a fixed abode is extremely frustrating for the conductor and orchestra management.

The Risingholme Orchestra also experienced difficulties in obtaining a complete set of scores for the Overture to Offenbach's *Orpheus in the Underworld*, which it was in the process of rehearsing. Music had to be brought in, which involved the orchestra in extra expense.

There is a legal obligation to hire music rather than to copy it and, from a professional point of view, copying is unethical. Music hire is expensive, however. Publishers and libraries charge for the hire of music scores and in some cases, especially where the works are still under copyright, such as the music of Benjamin Britten and Igor Stravinsky, performance fees are payable.⁷⁹

⁷⁶ One of the orchestra members is an elder in this Church and was able to arrange this at a nominal rental. Anthony Ferner. E-mail dated 26 August 2011.

⁷⁷ Christchurch City Council Building Restoration Policy. This is one of the political decisions that have affected the recovery of music in Christchurch that are discussed, in detail, in Chapter 14.1..

⁷⁸ Catherine Fielden, a cellist with the Risingholme Orchestra.

⁷⁹ Anthony Ferner remarked that, since Stravinsky's family are still alive, they are entitled to (and actively seek) their commission.

Several of the Risingholme Orchestra members were quite seriously affected by the earthquakes. One player lost her husband in the collapse of the CTV building, while another has suffered a heart attack.⁸⁰ Three members lost their homes, while at least another half-dozen are living in houses that have sustained considerable damage. The orchestra's principal oboist left for Australia around the middle of 2011, but has since returned.⁸¹

Of the other amateur orchestras in Christchurch, both the Garden City Symphony Orchestra and the Canterbury Philharmonia Amateur Symphony Orchestra were scarcely affected by the earthquakes. The GCSO was forced to look for another venue for its rehearsals after the February 2011 quake because the Fendalton Community Centre, where the orchestra had been based, had become unusable. An alternative rehearsal venue was found and the orchestra has been based in the Big Room at Christchurch Boys' High School since 31 March 2011. It continues to operate from there.⁸² The other orchestra, the CPASO, was not inconvenienced in any way. Its base and rehearsal venue at the Canterbury Horticultural Society rooms, in Riccarton Avenue, were unaffected by the earthquakes, and it continues to present concerts at the Villa Maria Girls' College Auditorium.⁸³

⁸⁰ Anthony Ferner, Conductor of Risingholme Orchestra. The cause of the orchestra member's heart attack may not have been directly related to the earthquake, but extra stress that the individual was under in the months after it would not have helped.

⁸¹ Ferner.

⁸² GCSO website: <http://www.gardencityorchestra.org.nz>. Accessed 27 February 2013. Information confirmed by Jennifer Rees, Secretary, GCSO by telephone.

⁸³ CPASO website: <http://www.canterburyphilharmonia.org.nz>. Accessed 27 February 2013.

Unlike the CSO and the CPASO, both of which were based in areas of the city that were distant from the Music Centre, the orchestra that accompanies the Roman Catholic Cathedral Choir in the 'orchestral Mass' (usually settings by Haydn, Mozart or Schubert) that is sung on the first Sunday of each month, as well as the annual performances of the Bach *St John Passion* and Handel's *Messiah*, was seriously inconvenienced. One of the orchestral players (a second violin) who lives in North Canterbury, has dropped out, and two others (a first violin and a cello) both of whom lived in houses that were extensively damaged, have become less regular in their attendance.

The Cathedral of the Blessed Sacrament could not be used after the September earthquake and so these orchestral Masses were performed, in exceedingly cramped conditions, in an upstairs gallery of the Music Centre Chapel. After the 22 February 2011 earthquake, they were transferred to St Mary's Church in Manchester Street which has since been designated the Pro-Cathedral. This building has a very live acoustic which favours the higher frequencies, causing occasional balance problems. Players are required to adjust to a slightly detached style of playing in order to maintain clarity. However, because there was no rehearsal space available at St Mary's for a pre-service 'run through', choir and orchestra had to gather at Christchurch Boys' High School for a quick rehearsal,⁸⁴ and then travel across town to St Mary's for the actual Mass. This arrangement continued for three or four months, until the rehearsal room at CBHS was condemned. Use of a lounge room at Maryville Courts Retirement Village (which is

⁸⁴ Don Whelan, the Musical Director for the Cathedral of the Blessed Sacrament was, at that time, HOD (Music) at Christchurch Boys' High School.

adjacent to St Mary's Church) has been negotiated and pre-service rehearsals have been held there since late 2011.

The University of Canterbury possesses a Balinese Gamelan, the instruments of which sustained considerable damage in the September earthquake. When Elaine Dobson (Senior Lecturer in Music and tutor of gamelan) was able to gain access to the building, at 24 Kirkwood Avenue, in which the gamelan is housed, the sight that greeted her was alarming.⁸⁵ As she said, "It was as if the instruments were prostrating themselves before me". Most of them had fallen and some had sustained superficial damage to their panelling. More importantly, the 'thonging' that holds the keys had broken and, on some instruments, the struts that are beneath the keys had snapped when the instruments fell. The most important part of the gamelan, the gongs, were not damaged because they were on stands and they simply swung with the motion of the earthquakes. Fortunately, they were sufficiently far away from the walls not to strike them as they moved. Had the gongs hit the walls, the metal particles in them could have become displaced. This would have been disastrous because, "If the gong is damaged the gamelan cannot be used".

⁸⁵ Elaine Dobson. Transcript of interview conducted at University of Canterbury School of Music, 19 July 2011. See also Moore (unpublished honours essay, University of Canterbury, 2011), pp. 34-35.



Photos: Elaine Dobson

Fig. 15. Some of the damaged instruments of the Gamelan.

Gamelan, at the University of Canterbury, has always run as a second semester course. Most of the damaged instruments were able to be repaired in time for the course to run as usual, although the *kempli* (or ‘conductor’ instrument) may need to be replaced. As a temporary measure it is being held together with *blue-tack*. From a teaching point of view, there was no disruption to the programme. Composition students writing for gamelan do use it in order that they may hear their work. This they were unable to do for some considerable time. The February and June earthquakes only exacerbated that problem. The gamelan was used for the *Byar Composers’* and Gamelan Concert, held in the Jack Mann Auditorium on 9 September 2011. This concert included a piece which Elaine had composed for the gamelan, entitled *Extraordinary Facades: Christchurch 2011*.⁸⁶ From Elaine’s perspective, the concert there was more interesting than it would have been had it

⁸⁶ This work is referred to in the chapter dealing with compositions arising out of the earthquakes, Chapter 13.3. Elaine Dobson retired from the University on 28 February 2013. As a consequence there is no-one on the staff of the SoM who is qualified to teach gamelan, and so this orchestra will be placed in storage until a new tutor can be found.

been held in the Great Hall because the tiered seating enabled the audience to see the instruments and how they are played.

Good news

A sign that orchestral music in Christchurch is bouncing back after the disasters of the last two years is the formation of a new orchestra. Resonance Ensemble NZ was established in February 2012, “[...] to bridge the gap between the local amateur orchestras and the one professional orchestra, offering people the opportunity to play at a high standard”.⁸⁷ There are around 20 players, all of whom are at diploma standard or thereabouts, under the guidance of Mark Hodgkinson. The leader of the ensemble is Claire Shatford, who is one of the core violinists of the CSO, and other members occasionally play with CSO on a casual basis if required. Repertoire is based around that which is suitable for a small chamber orchestra.

One of Resonance Ensemble’s aims is to develop links with other orchestras (CSO, CSM and also the U. of C. SoM) by offering their members the opportunity to perform either with the ensemble or in a solo capacity. Already one current SoM student, Alannah Jeune (trumpet and recorder) has done this.⁸⁸ One can envisage definite advantages for both Resonance Ensemble and the U. of C. SoM in such a partnership. It is to be hoped that, should the matter be broached, something positive might come from it. The ensemble also wants to provide opportunities for composers by allowing them to present their compositions at a workshop session

⁸⁷ Resonance Ensemble NZ website, info@resonance.net.nz, accessed 20 February 2013. Also Sue Bealing, one of the founders of the ensemble, Interviewed 5 March 2013.

⁸⁸ Alannah played the trumpet as a member of the ensemble, but also took the solo recorder part in Bach’s *Brandenburg Concerto No. 2* at the orchestra’s first concert.

and even to try new ideas. This, too, could be beneficial for the SoM, as it would be a valuable aid to the school's composition students.

To date, Resonance Ensemble has held one concert, before an audience of around 140, on 29 November 2012, at St Augustine's Church, Cashmere. Regrettably, the ensemble's concert at Heaton Intermediate School, that had been scheduled for 18 April 2013, had to be cancelled because of the unexpected unavailability of three of the ensemble members.⁸⁹ There will be a concert in July 2013 which will be part of the *Kidsfest* children's school holiday programme, and for that concert the ensemble is hoping to perform *Little Red Riding Hood*, a piece written for young people by Paul Patterson. That would be the main work in the concert, but the members of the ensemble are hoping to combine it with an interactive workshop on *Mask Making*, on the morning of the concert. A replacement for the cancelled concert has now been planned for late August 2013.

2.3 TRAINING ORCHESTRAS

The principal orchestra for the training of young musicians, aged between 16 and 25, in Christchurch is the Christchurch Youth Orchestra (CYO) which is the No. 1 orchestra of the Christchurch School of Music.⁹⁰ This orchestra was based at the Music Centre, in Barbadoes Street, Christchurch and, prior to the February 2011 earthquake, used to rehearse in the Maurice Till Auditorium (the former Music Centre Chapel). Thanks to the co-operation of the Principal of the Avonhead

⁸⁹ Bealing. Telephoned advice, 17 April 2013.

⁹⁰ Katrina Finch, Co-manager of the CYO, Interviewed 12 July 2011.

Primary School,⁹¹ rehearsals are now held at the school. The orchestra would normally present three concerts a year (May, August and October) usually in ChristChurch Cathedral. Because the Cathedral has also been unusable since the February 2011 earthquake, the CYO was forced to look for an alternative venue for its concert on 21 May 2011. This was held in the McCombs Auditorium at Cashmere High School with a very large audience in attendance. Cashmere was not available for the orchestra's second concert, on 13 August, and so the new Performing Arts Centre at Middleton Grange School in Upper Riccarton was used instead. The orchestra returned to Cashmere for the October concert, which featured Beethoven's *Second Piano Concerto*.⁹² The June 2012 concert which included the Tchaikovsky *Symphony No. 5* was held at Middleton Grange while the remainder of the 2012 concerts were at the Aurora Centre.⁹³

CYO has had many difficulties to work through since the earthquakes. Its major source of frustration has been the lack of access to its music library which had been housed in the Music Centre. Fortunately, the music for the May 2011 concert had been distributed to the players the week before the February quake. However, the 2nd horn player had been absent on the day the music had been distributed, and so her music was still 'imprisoned' in the library. As Katrina Finch, co-manager of the orchestra put it, "Imagine the difficulties involved in trying to obtain a copy of the 2nd horn part of the Brahms *Third Symphony*." In the end, a prominent Christchurch

⁹¹ Charles Levings, a former Musical Director of the Christchurch Primary Schools' Music Festival.

⁹² Emily Wilby, Orchestra member and Performance student at U. of C. SoM. St Christopher's Anglican Church, in Avonhead had originally been chosen as the venue for this concert, but the piano in that venue was not up to the required standard.

⁹³ CYO website, <http://www.csm.org.nz/Groups/CYO>. Accessed 27 February 2013.

musician very kindly wrote it out from his own miniature score.⁹⁴ The music for the proposed August programme – an all-American programme of music by Gershwin (*Rhapsody in Blue*), Copland (*Appalachian Spring*), and Bernstein (*West Side Story*) – had already been assembled and was stored in the library when the February quake struck. The orchestra owned the copies of *Rhapsody in Blue*, but had already hired the scores for the other two works. Everything was there but it was inaccessible and so the librarian had to arrange for a second set of all the music, including that which the orchestra owned, to be hired. This was an expense that had certainly not been budgeted for. In the event the decision was taken to defer performing the music from *West Side Story* until a later concert, and other music was substituted.⁹⁵

It is worth noting, at this point, that six members of the CYO, Natalie Jones (concert master), Emily Wilby (2nd violin), Fiona Cairns (double bass), Justin Standring (flute), James Liley (1st horn) and Andrew Bell (percussion) were all selected as members of the National Youth Orchestra in 2011/2012.⁹⁶ These successes are an indication of the determination shown by young Christchurch musicians not to be distracted by events beyond their control.

The U. of C. also formed an orchestra from its performance students during 2012, and gave a concert performance, in association with the CSO, under the Australian conductor, Tom Woods, on 24 July 2012. This was held in the Jack Mann

⁹⁴ John Emeleus, a former lecturer in music at the U. of C.

⁹⁵ Finch. The substitute music was the 'Tango' from David Farquhar's dance suite *Ring Round the Moon*, and the 'Waltz' from Tchaikovsky's *Sleeping Beauty*.

⁹⁶ Emily, Justin, James and Andrew were also performance students at the U. of C. SoM.

Auditorium. The programme included Mendelssohn's *Symphony No 1 in C minor*.

This is a demanding work and the orchestra was able to perform it with merit.

2.4 MUSIC IN SCHOOLS

School music is also an important component of the musical structure of the city.

For many children, especially those who do not learn an instrument either privately or through the School of Music, this would be their first experience of music

making. The earthquakes have seriously affected the music programme in many Christchurch schools, especially those in the badly-damaged eastern suburbs. In

order to assess how music in schools in Christchurch has fared since the earthquakes, a representative sample of six schools was selected, on the basis that, collectively, they covered the broad educational spectrum. The schools chosen were:

- a) Chisnallwood Intermediate School,
- b) Cathedral Grammar School,
- c) St Bede's College,
- d) Aranui High School,
- e) Westburn Primary School, and
- f) Burnside High School.

Each of these schools caters for a specific section of the educational network –

Westburn is a state primary school (years 1-8) that serves a north western suburb

of Christchurch, Chisnallwood is a state intermediate school in the eastern suburbs,

Cathedral Grammar is a central city independent school with a strong affiliation to

the Anglican Church, Aranui is a state secondary school, also in the eastern suburbs, while St Bede's is an integrated Roman Catholic secondary school for boys, which also maintains a boarding establishment. Burnside high School was chosen because it runs a very high-profile musical programme.

Chisnallwood Intermediate is a Decile 5 school, situated in one of the worst earthquake-affected areas of Christchurch. The school jazz band had been scheduled to undertake a tour to Dunedin in the days following the September 2010 earthquake.⁹⁷ The school remained closed after the quake, because the infrastructure (roading, power, water, sewerage, communications systems) had been torn asunder. It did not reopen until the beginning of the final school term for the year. This meant that Chisnallwood was unable to communicate with the schools, in Dunedin, that were to host the band members. Other means of communication had to be found, and a form was drawn up to provide the information on line through *Wikispaces*. Most of the damage at the school came from the September 2010 earthquake. The February 2011 quake just undid all the repair work that had been carried out and put the school's recovery back to where it had been five months previously.

The school has a highly successful music programme. Like any other school, it has its orchestras and choirs. The more 'traditional' style of school music is not ignored, but the school's musical strength lies in its jazz programme, rather than in the

⁹⁷ Judith Bell, Head of Music at Chisnallwood, as cited in Moore, 'The Effects of the Earthquakes on the Musical Life of Christchurch: Orchestras, Choirs and Schools' (unpublished honours' essay, University of Canterbury, 2011), p. 42,

classical music scene. That is the style of music that many of the children from its catchment area identify with most easily. It has been included in this thesis to demonstrate how the children who attended the school were able to use music to help them overcome the difficulties that they were facing. For these children, the familiarity of the music, and the discipline of performing it, provided them with a sense of normality when all around them was in turmoil. Pupils who live in areas beyond the school's residential zone choose to attend Chisnallwood because of its music programme. The jazz band has established a reputation for itself, having been invited to take part in the New Zealand School of Music Jazz Festival, in Wellington, for the last two years (2011 and 2012). In 2011, twenty-one bands attended; Chisnallwood was the only intermediate school represented. Such was the dedication of the children that they would arrive at school at 8.00 a.m., twice a week to practise. The HoD (Music) at Chisnallwood, (Judith Bell) is full of praise for the way her pupils worked. Music was about the only thing in their lives that had remained constant and, having something to strive for made them work that much harder. The extra effort paid dividends because the band won four out of fifteen awards at the festival. It was reported in the *Christchurch Press* that:

New Zealand School of Music events and marketing co-ordinator, Stephen Gibbs said the three international judges, Alex Sipiagin, Bob Sheppard and Steve Houghton were blown away by the school's performance. They could not believe how well the band and the combo were doing for their age group.⁹⁸

⁹⁸ Tina Law, 'Intermediate group's performance wows judges', in *The Press*, 23 August 2011, p. A5.



Photo: Judith Bell

Fig. 16. Chisnallwood pupils at the New Zealand School of Music Jazz Festival

The jazz band (incorporating the big band and jazz combo band) returned to Wellington in 2012 and, again, performed with distinction, winning the adjudicators' special award. The school also won two gold awards at Jazzquest, 2012, the Christchurch Secondary Schools' Jazz Competition.⁹⁹

Sadly, it seems that the band's participation in the 2013 festival will be its last. Chisnallwood Intermediate School is one of the Christchurch schools that have been caught up in the Ministry of Education's rationalisation programme for the city. It is destined for closure at the end of the 2013 academic year and, together with Aranui, Avondale and Wainoni Schools, will become part of what is being referred to as the *Aranui Cluster*, a proposed Year 1-13 school

⁹⁹ Bell, 'Chisnallwood Music Report, November 2012' (unpublished internal report), p. 7. See Appendix P.

based at the current Aranui High School campus.¹⁰⁰ What effect this move would have on school music in the eastern suburbs has yet to be determined. The out-of-zone pupils who attend Chisnallwood on account of its music, are unlikely to choose Aranui as their preferred secondary school.¹⁰¹ Chisnallwood has made strong representations to the Ministry of Education, seeking to be excluded from the proposal.¹⁰² In the opinion of the author, these representations, convincing though they may be, are unlikely to succeed, because Chisnallwood is the only intermediate school to feature in the proposal. Without intermediate school-aged children being involved, the Ministry's proposal of a Year 1-13 school could not eventuate.

The second school considered in this part of the thesis is an independent school with a strong affiliation to the Anglican Church, Cathedral Grammar School. Established in 1881 by the Dean and Chapter of the Cathedral Church of the Diocese of Christchurch for the education of the Cathedral choristers, it has continued to fulfil that function for 130 years.¹⁰³ This thesis will, however, focus more on the general musical side of the school's activities. The school is located within the wider Central Business District, and so was immediately cordoned-off after the September earthquake. The 'Statham Building', a large three-storey brick building on Chester Street West, named after Sir Charles Statham, Speaker of the

¹⁰⁰ Ministry of Education, Brochure *Greater Christchurch Education Renewal – Interim decisions: Information for communities in greater Christchurch* (Wellington: New Zealand Government, February 2013). Also Caroline King, 'Revamp may silence school band' in *The Press*, 19 November 2012, p. A7.

¹⁰¹ Bell. There is still considerable public debate over the proposal, and the decision to implement the change could yet be overturned.

¹⁰² Bell.

¹⁰³ Roger Couper, *Jubilate: The Story of a Choir School* (Christchurch: The Cathedral Grammarians' Association, 2006). I am no.1556 on the school roll.

House of Parliament and a former pupil and chorister,¹⁰⁴ sustained severe damage and was marked for probable demolition. In addition to the Cathedral Choir practice room, this building housed four music studios, two music teaching rooms, as well as the office of the Head of Music which contained all her files.¹⁰⁵ These were lost. So, too, was the class set of music keyboards that had been in one of the teaching classrooms. Once the cordon was able to be lifted, the School Library, situated in an adjacent building, was cleared and converted into a music teaching suite. The Head of Department was able to set up a desk there. Children went wherever they could find space for music lessons, even into locker rooms.

The February earthquake finished the work that the previous one had started. Fortunately, it occurred at lunch time, while the building was unoccupied. The teaching staff were in the staff room (a separate building) while the children were outside, in the playground. No-one was hurt. Had the earthquake struck during teaching time, the likelihood of serious injury would have been considerable. Any thoughts that the Statham Building might have been repairable were dashed. It was to come down. Because of the school's location – it lay within the 'Red Zone' – the whole school was forced into recess for three weeks. When it did resume, it was spread over five different locations:

- a) The Girls' School went to unused rooms at Selwyn House, Merivale, an Independent school for girls in years 1 to 8,
- b) The year 4 boys' class went to the Board Room of a premises in Russley Business Park, Sir William Pickering Drive, out near the airport,

¹⁰⁴ Couper, p. 53

¹⁰⁵ Malcolm Long, Acting Headmaster, Cathedral Grammar School, as cited in Moore (unpublished honours' essay, University of Canterbury, 2011), p.46.

- c) Pre-school went to St Mary's Church hall, Merivale,
- d) 2 classes (years 5 and 6) went to an unused house in Ryans Road, Yaldhurst (12.5 kms from central Christchurch) that belonged to someone associated with the school,
- g) Years 7 and 8 went out to Halkett School (a country school, north-west of West Melton, around 35 km from central Christchurch, which had been closed some time previously),

Bus transport was arranged to get children to and from their classes. These arrangements proved to be impracticable for some pupils. With roads in some areas of Christchurch badly damaged, the practicalities of getting across town meant that around fifty pupils had to move to other schools either within Christchurch or to other centres. Two of the Cathedral choristers left Christchurch altogether. One went to Hamilton, in the North Island, the other to Adelaide, Australia.¹⁰⁶ These losses did affect music making within the school for a time, as some of those who had left were competent musicians, but once normality resumed, the previous high musical standard that CGS has always been noted for was restored.¹⁰⁷

Although much musical equipment was retrieved before the Statham building was demolished some had been damaged by exposure to the weather. All equipment was insured, and as far as can be ascertained there have been no problems. Of the twenty-four keyboards that were in the Statham building ten could not be retrieved. But therein lay a problem. Because all the keyboards must be the same, and the likelihood of getting identical replacements was remote, all twenty-four had to be replaced. Most of the music library was lost. To enable school to resume

¹⁰⁶ Jeremy Woodside, former Organ Scholar at ChristChurch Cathedral.

¹⁰⁷ Long.

on the Chester Street site, twenty classrooms would be needed. Prefabricated buildings were obtained and one of them is now being used as a music room.¹⁰⁸ The school choral and orchestral programmes were soon revived and, as a way of saying “thank you” to the Halkett community, a short concert was performed there.

As mentioned above, Aranui High School, the secondary school that serves the eastern suburbs of Christchurch looks like becoming the city’s first Year 1 – 13 school. The Aranui Board of Trustees is in favour of the proposal.¹⁰⁹ It is to be hoped that this new school will absorb the strengths that each of the schools that go to make up this conglomerate will bring to it.

The district that this new school will serve remains a disaster zone, with very many homes no longer habitable. The engineering infrastructure was totally destroyed in the areas around Aranui, Bexley, and Wainoni. The roads around the whole area are still, as late as March 2013, in a deplorable state. Many roads are blocked off as repair work is undertaken, and detours have to be taken to circumvent these. Road surfaces remain very uneven, with areas of broken seal all around. Not only were homes damaged beyond repair but the land was covered with a thick layer of silt that had risen to the surface. This liquefaction was, and remains, all-pervading, clogging gutters and drains and making roadways impassable at times. Heavy and sloppy when it is wet, this silt layer has become a health-hazard as it dries. The dust finds its way into everything, including musical instruments. “Many residents are

¹⁰⁸ Some of the difficulties of working in the temporary classrooms are outlined in Chapter 10.2.

¹⁰⁹ Aranui High School website, <http://www.aranui-high.school.nz>. Accessed 2 March 2013.

experiencing respiratory problems from having inhaled it – you can, literally, see what you are breathing – and because it is in the water, you clean your teeth with it every day.”¹¹⁰ Sewerage and some of the communication services are still not operational in many streets. For many people it has been all that they could do to survive. This has been the situation that Jane Herman, Head of Music at Aranui has faced since the earthquakes. The responsibility for the personal safety of students and teachers has weighed heavily upon her. As she put it, “It was hard to get back to normal because we have had to stop school whenever there has been a big aftershock. Then we have been back to square one.”¹¹¹ Fortunately, incidences of sizeable aftershocks have become much less frequent throughout 2012 and 2013 (to date) and this has reduced the level of stress that staff and pupils have experienced.

The music suite at Aranui High School, which had sustained significant damage in the earthquakes is still, as at the beginning of March 2013, undergoing repairs. It is quite badly cracked, but has been patched up. Further progress has been halted pending decisions on the proposed merger with other local schools. If this merger does take place, it is possible that the present suite could be replaced with a newer, and larger, facility.¹¹²

¹¹⁰ Harikoa Bronsdaughter-George. Harikoa is a violin performance student at Canterbury who lives in this part of Christchurch.

¹¹¹ Jane Herman, Head of Music at Aranui High School, as cited in Moore, (unpublished honours essay, University of Canterbury), 2011.

¹¹² Areposeta Timo, a music teacher at Aranui, interviewed at the school, 5 March 2013.

All of the equipment in the building, including instruments (guitars, mainly) have been repaired, and the computer room, which had been out of action for most of 2011, is back in use. All of the computers in the suite have been upgraded, and work far more efficiently than ever before.

Even though staff and students have tried to carry on as usual, the distractions and disruptions have cost the school dearly in terms of preparation for the musical events in which students would normally have been involved. The momentum stopped. The school lost its jazz and rock bands following the February 2011 earthquake, and so has been unable to participate in the annual Christchurch Secondary Schools' jazz and rock festivals. Most of the children from the eastern suburbs, including those who attend Chisnallwood Intermediate School, will go on to Aranui High School for their secondary school education. The area has a significant Polynesian roll, and these students are more comfortable with the jazz and rock music scenes. In those suburbs it makes good sense to tailor the styles of music taught to suit the students, and to build on what so many of them would have learned from Chisnallwood. While the same fundamental aspects of music apply, they become more relevant when taught in a familiar setting.¹¹³ Moves are underway to rebuild the jazz combo, and the first get-together of prospective participants, all of whom were new performers, went ahead in the first week of March 2013. There are still two international students at the school, who are experienced in the jazz/rock scene. They are highly motivated and are helping to

¹¹³ Aranui High School also has its orchestras and choirs, and has produced some prominent classical music performers – Serenity Thurlow (Associate Principal viola with the CSO), Ben Caukwell (bass-baritone lay clerk in the ChristChurch Cathedral Choir, and soloist with other Christchurch choirs), and Harikoa Bronsdaughter-George.

revitalise the culture. In addition, a vocal group of around forty students (and some staff members) has started up, under the direction of the school's drama teacher.¹¹⁴

Referring to the difficulties that the school and its students have experienced, Jane Herman said, "The school could not expect 'Eastside' children to be at school practising music when they were living in temporary accommodation, several kilometres away, because their own homes were situated within the 'Red Zone'. [...] Such was, and remains, the reality for our school. We do our best, but it is tiring."¹¹⁵

At the other end of the spectrum is St Bede's College, an integrated Roman Catholic Secondary School for boys which also maintains a boarding establishment. This, of course, added another dimension to whatever problems the college faced. After the September earthquake the college had to be closed to enable the buildings to be inspected. "The first task was to arrange for the boarders to return home".¹¹⁶ St Bede's was closed for about six days. The February earthquake was a much more serious problem because it occurred during the school day. The immediate priority was, again, to get all pupils, including the boarders, home. That became a logistical nightmare as many of the boys were from the eastern suburbs and, with roads either impassable because of damage or choked with exceptionally heavy traffic,

¹¹⁴ Areposeta Timo.

¹¹⁵ The central city 'Red Zone' is not the only area of Christchurch to be so categorised. Some residential areas in the eastern suburbs, such as Aranui, Bexley, Bromley, Dallington and Wainoni were also declared "uninhabitable".

¹¹⁶ Rachael Hawkey, Deputy Principal and Head of Music at St Bede's College. Interviewed at St Bede's, 10 May 2011.

travel was almost impossible. As if that were not enough, the mother of one of the boys had died as the result of the quake.¹¹⁷

St Bede's was fortunate in that building damage was relatively light. All was covered by insurance, but since St Bede's is a Catholic school, the responsibility for the provision of buildings lay with Board of Proprietors. The Government helps with day to day maintenance only. Rebuilding and earthquake strengthening is not a Government responsibility.¹¹⁸

A common scenario in Christchurch in 2011, however, was that schools which were relatively unaffected by the quakes were having to share their sites with another school that had been forced out of its own location. St Bede's shared its site with Marian College, from Shirley. St Bede's had the site from 7.45am-1.00pm, while Marian took over at 1.00pm until 5.30pm. This meant that there was only one interval during the day for each school, so there could be no ensemble group rehearsals during what would normally be the pupils' lunch break. Neither could St Bede's boys have rehearsals after their school day finished because all the music rooms were being used by the girls from Marian College. Rehearsal times had to be re-scheduled and music teachers were reluctant to take boys out of normal classes for music lessons when their learning time was so compressed. This was particularly hard for any of the boarders who were taking music as a subject. For them, the

¹¹⁷ Ibid.

¹¹⁸ Ibid.

college was their home, but they could not have access to practice rooms and equipment during the day, or even just after school.¹¹⁹

The fact that the college was in use from 7.45am – 5.30pm posed a problem for itinerant teachers.¹²⁰ They still needed to be accommodated both physically (with accommodation in which to teach) and time-wise. Organisation of their activities became something of a juggling exercise. As if that were not enough, the Marian College music teacher resigned. While this was not Rachael Hawkey's direct responsibility, it still impinged upon her work.

The earthquakes also impacted on national events, such as the 'Big Sing' which was to have been held in Christchurch in 2011.¹²¹ This was moved to Wellington instead. Because of the site-sharing arrangement, the Bedean Choir was hampered by lack of regular and accessible rehearsal time. Funding for travel to Wellington was also harder to arrange. Likewise, the students who were involved in the National Barbershop Competition, which was still held and judged as usual, were unable to hold their concert performance. They still received NCEA credits, but felt that they did not achieve their usual standard. There has been a positive note to this, however. The students have tried to maintain normality and none has discontinued

¹¹⁹ Ibid.

¹²⁰ The effects of the earthquakes on the work of Itinerant Teachers of Music (ITMs) is covered in Chapter 10.1.

¹²¹ 'Big Sing' is the name given to the annual national choral competition for secondary school choirs from all over New Zealand. It is a prestige event with awards being given to the top choirs.

with lessons. On the contrary, the experiences have provided the boys with a source of inspiration for musical composition.¹²²

Westburn is a Decile 9 primary school situated in the north west of Christchurch. It runs a Specialist Music Programme (SMP) that strives to:

provide the best possible standard of education, training and musical opportunities, for children with high musical talent and potential. It offers a seamless and co-ordinated progression of learning from junior primary school, through secondary school to university. It [also] offers children the stimulus of working with others of similar high musical calibre".¹²³

There are four parts to the SMP: choir, orchestra, performance, and a musical enrichment component that includes studies in music history, composition, and the different musical styles.¹²⁴

Westburn has a close working relationship with the nearby Burnside High School, which also maintains a high performance music programme, and most of the children in Westburn's SMP will go on to further their studies at Burnside.¹²⁵ The school was not greatly affected by the September 2010 earthquake, and was only closed for the week that followed it. The earthquake did, however, force postponement of the school's musical production, which had been scheduled for 15 and 16 September, until later in the school year. This placed extra strain on everyone involved. It was for this reason, to avoid the end of year pressure, that the

¹²² Hawkey. The author is not aware of any compositions by boys from St Bede's, however.

¹²³ Westburn School website, <http://www.westburn.school.nz>. Accessed, 5 April 2013.

¹²⁴ Ibid.

¹²⁵ Carolyn Pritchard, Head of Music at Westburn School. E-mailed response to questions, 4 April 2013.

earlier date had been chosen. The Westburn SMP did give a performance for Rotary Clubs on 20 September 2010. The school's orchestra was to have performed, together with the orchestra from Burnside High School, on 23 September 2010, at Burnside's Showcase concert, but this was cancelled. The Burnside orchestra did perform a concert for primary schools, in the Aurora Centre on 4 November and the Westburn children were able to perform alongside their older colleagues.

The February 2011 earthquake closed Westburn School for nearly three weeks; school resumed on 10 March 2011. Building damage was minimal and was repaired before the school re-opened. None of the music equipment was damaged. The music programme was able to continue, except that a performance by two of the SMP pupils was cancelled. There were difficulties, however, pertaining to the use of the school hall and the so-called 'multi-purpose room'. Other organisations and groups were wanting to hire the rooms for their activities. Most of the SMP's music takes place within the school and so it was possible to adjust and keep the programme going normally. Most of the regular outside performances, in which the SMP pupils would have been involved, including the School Music Festival that was to have been held in the Town Hall in October 2011, did not go ahead. This meant that performance opportunities, during 2011, were limited. While there were no problems with the accessibility of instruments, music or administrative records there was frustration over the lack of venues available for performances.¹²⁶

¹²⁶ Ibid.

When asked about how the earthquakes affected the people involved, Carolyn advised that the pupils all seemed to have coped well. One pupil, who was in the SMP, left because the family moved to the North Island. Carolyn admitted to being “[...] extremely tired for all of the year [2011]”. The organisation of the various parts of the music programme was a wearisome task. Student numbers held up throughout 2011 and 2012, and the programme continued as closely to what was planned as the lack of performance opportunities allowed. Carolyn advised that, in 2013, all aspects of the music programme have seen an increase in the numbers of pupils involved at Westburn. There are twenty-three pupils in the SMP – one more than in 2012, a further thirty-eight in the Junior SMP. The School Orchestra has fifty-two members and there is a Senior Choir of seventy. In addition to these numbers there are one hundred children who receive lessons at school from itinerant teachers, and a ten-member jazz band – up from a small combo band of six in 2012.

Burnside High School, a Decile 8, state co-educational secondary school, with a roll of 2542, is New Zealand’s fourth largest school, and the largest outside Auckland. The Westburn and Burnside programmes are, clearly, associated since, during the course of his research, the author noted that the promotional material for both programmes was identical. As far as the programme at Burnside is concerned, however:

Once part of the programme[at Burnside], students are expected to play a fullpart In its various musical activities, and in the school’s music department. Specialist Music Programme (SMP) students are expected to be a member of at least one large ensemble, such as orchestra, big

band, Bel Canto, Malestrom [sic], or Aurora Voices. Chamber music becomes a compulsory part of the SMP, from Year 10, for instrumentalists.¹²⁷

In 2011, Burnside was working under extreme pressure and was not able to respond to a request for information which would have been included in the author's Mus. B. (Hons) essay.¹²⁸ An approach for further information was also made in March/April 2013 but, regrettably, the school has still not been in a position to respond.



Photo: Burnside High School

Fig. 17. Students of Burnside High School's Specialist Music Programme in rehearsal

¹²⁷ Gavin Hurley, Head of the Creative Arts Faculty at Burnside High School, as quoted in the 'Scholarships' advertising feature of *The Press*, 9 May 2013, p. B5. Bel Canto, Malestrom (a male voice choir) and Aurora Voices are some of the choral groups at Burnside.

¹²⁸ Burnside was sharing its site with Avonside Girls' High School for the whole of 2011, and the staff of the Music Department were severely stretched.

Observation

An interesting point that has come to light early in 2012 is that, while schools in the eastern areas of Christchurch have suffered as families have moved away – the roll at Banks Avenue Primary School has almost halved – there is a real determination among families in the Shirley area to stay and to support the local schools.¹²⁹ Ilam, on the other side of the city, near the University, and with a sizeable Asian roll, as well as the University roll,¹³⁰ seemed to be coping really well after the earthquakes, but it has been struggling since the beginning of the 2012 school year. A substantial number of the Asian students have left the school. These effects only became apparent in 2012 – a significant development, in the opinion of Delwyn McKenzie, a registered music teacher who teaches in the Shirley area, as well as working as an itinerant teacher at Ilam School. It will be interesting to see how the demographics of Christchurch change over the next ten years as more areas are declared unfit for habitation.¹³¹

Another important music-teaching establishment is the Christchurch School of Music. This is the nursery institution that has provided basic musical training, especially in instrumental playing, for generations of Christchurch children. But it is not, solely, for children. It also caters for older people who may always have wanted to learn an instrument, but have never had the opportunity to do so.

¹²⁹ Delwyn McKenzie, RMT, interviewed 30 March 2012.

¹³⁰ Ibid. Several members of staff at the University of Canterbury, as well as students, who have school-aged children have sent their children to Ilam School because of its proximity to the University. Ilam School would not give the numbers.

¹³¹ The effects of these changes will be monitored, and updating reports will be provided to the Canterbury Earthquake Digital Archive (formerly known as *UC Ceismic*) even after this thesis has been submitted.

Although it is not a full-time school in the sense that the others covered in this chapter are, it has a roll of around a thousand students, from absolute beginners to accomplished performers, who now turn up at the Catholic Cathedral College, in Ferry Road, every Saturday, for lessons.¹³²

At the time of the 4 September 2010 earthquake the school operated from the Music Centre, in Barbadoes Sreet. Although this quake caused substantial damage, with tons of fallen masonry from parapets and gables lying around, the damage was only superficial. The buildings themselves were deemed to be structurally sound, despite many of the internal walls showing signs of cracking, and so were re-opened for use on 8 September 2010.¹³³ The February earthquake, however, changed everything. Staff were working in the building when it struck and were forced to leave as best they could. The damage on that occasion was extensive, both to the Music Centre and to the adjacent Cathedral of the Blessed Sacrament. Cars parked in the area had been crushed when the two western towers of the Cathedral came down.¹³⁴ Notwithstanding these disruptions, the CSM was back in business ten days later.¹³⁵ Ensemble rehearsals began on Saturday, 5 March, at the Cashmere Club, Colombo Street South, and these were very well attended. Thus some sense of normality was maintained. Individual lessons were not offered until more permanent accommodation could be obtained, although some teachers did

¹³² As at 6 September 2011, the total number of students enrolled was 907. This number is slightly down on those of previous years (1027 in 2009). Numbers were back up to over 1000 in 2012 and have held at that level since. CSM office, 6 September 2011. Updated by telephone call 18 March 2013.

¹³³ Sean Whitaker, General Manager, Christchurch School of Music, as cited in Moore, 'The Effects of a Major Disaster on the Musical Life of a City' (unpublished honours essay, University of Canterbury, 2011), p. 9.

¹³⁴ Ibid.

¹³⁵ Ibid.

offer tuition in their own homes. There were two compelling reasons for the School's prompt resumption:

- a) To provide normality for teachers and pupils alike, and
- b) Financial reasons. The CSM is a non-profit organisation and it could not sustain its operations if the fees were not coming in.

Agreements were negotiated with Rangi Ruru Girls' School and Christchurch Boys' High School whereby they would host the CSM and provide space for individual teaching. However, most of the work, both throughout the week and on Saturday mornings, moved to Rangi Ruru, with only the overflow, on Saturdays, going to Boys' High School. The Cashmere Club was only used for a maximum of four weeks. CSM continued to work from Rangi Ruru and Christchurch Boys' High School until the beginning of 2012, when it was able to return to the Barbadoes Street/Ferry Road precinct, making use of buildings at Cathedral College.

The school's office, together with all of the records for the past twenty or thirty years was lost, along with some instruments, including pianos, that were in hard-to-reach places. Most of the CSM's property, including 80 – 90% of the instruments, were eventually, recovered. The music library, too, was able to be recovered, but not until 27/28 June 2011. The school was able to arrange temporary office accommodation and storage space in a corner of a small warehouse building in Lismore Street, behind the AMI Stadium.



Photos: Andrew Moore

Fig. 18. Music and instruments in storage at CSM's temporary premises in Lismore Street

This temporary arrangement only lasted until late 2011, because the Lismore Street premises was condemned, and the CSM were forced to move again, this time to a unit at 235 Waltham Road.

Chapter 3 THE CHORAL SCENE

Over the last 150 years Christchurch has enjoyed a reputation as a city of choirs, and justifiably so. The choral tradition that was so strong in Britain in the nineteenth century,¹³⁶ especially the oratorio tradition of the large city choral societies, had found its way to this part of the world. This, coupled with the influence of the Church of England (and its rich musical heritage) on the new settlement of Christchurch,¹³⁷ laid the foundation upon which the city's choral reputation was built.

3.1 CHRISTCHURCH CITY CHOIR

Formed in 1991, following a merger of two long-established, large choirs (the Royal Christchurch Musical Society and the Christchurch Harmonic Society), the Christchurch City Choir has been the leading choral body in the city ever since. Its Musical Director is Brian Law. The twentieth anniversary year, 2011, was to have been a big year for both the choir and its director.¹³⁸ The choir had not been greatly affected by the September earthquake. The Town Hall, its principal performance venue, remained open, as did the rehearsal venue at Rutland Street Church.¹³⁹ In the meantime, because of uncertainty regarding the condition of the Town Hall, a performance of Fauré's *Requiem*, which had been scheduled for 18 September

¹³⁶ Bernarr [sic] Rainbow, *The Land Without Music: Musical Education in England 1800 – 1860, and its Continental Antecedents* (London: Novello, 1967).

¹³⁷ Stephen Parr, *Canterbury Pilgrimage: The First Hundred Years of the Church of England in Canterbury – New Zealand* (Christchurch: Centennial Committee of the Diocese of Christchurch, 1951). p. 15.

¹³⁸ Jennifer Sutherland, Christchurch City Choir Board Member, Interviewed at Canterbury University, School of Music, 15 September 2011.

¹³⁹ Ibid. Rutland Street Church remained undamaged after both the February and June earthquakes, so the choir continues to rehearse there.

2010, had been cancelled. The choir, however, felt the need to sing this music, and so the decision was taken to perform the *Requiem* in ChristChurch Cathedral, in October, for the families of choir members.¹⁴⁰ This was a free performance – in effect an ‘in-house rehearsal’ to which family members were invited. The work was performed with organ accompaniment, and Brian Law used soloists (a treble and a baritone) from the Cathedral Choir.¹⁴¹ This was a wonderfully moving performance. The Town Hall was available, however, for *The Last Night of the Proms* concert on 6 November 2010, and also for the annual performance of *Messiah* on 4 December, and so these two concerts went ahead as planned.

Again, all was to change with the quake on 22 February 2011. The choir took a brief recess after the February 2011 earthquake, to allow the members to sort their affairs out. From the beginning of April 2011, however, the business of the choir has continued, and this sense of normality has been very important. As Jennifer Sutherland put it, “Tuesday night, 7.30 pm, Rutland Street Brethren Church; everyone knows where he, or she, is”.¹⁴² Getting there, however, was a problem for some, because of the state of the roads. The impact on several members, with housing damage, business closures, and financial issues, was severe, but there was no loss of membership as the result of the earthquakes. No members moved away from Christchurch or left the choir. In fact, several new members have joined and there are more wanting to come in.¹⁴³ A complete re-auditioning of all choir members is under way, in March 2013, and the results of this process should be

¹⁴⁰ Sutherland.

¹⁴¹ Brian Law is also Director of Music at ChristChurch Cathedral.

¹⁴² Sutherland.

¹⁴³ Ibid.

known in the near future.¹⁴⁴ The choir remains in good heart, despite any anxiety caused by the re-auditioning process.

The destruction of the Town Hall and the Cathedral forced the City Choir to abandon its concert schedule for that year. If future concert programmes were to go ahead, alternative venues needed to be found. As luck would have it, the new Lincoln Events Centre (about thirty minutes' drive from Christchurch) was completed in time to allow a concert to be held there in June.¹⁴⁵ Credit must be given to the contribution made by Creative New Zealand at this point, for without that organisation's enormous financial and practical support there could have been no concert. Creative New Zealand's brief was to assist any arts organisations that wished to put on concerts or exhibitions but were hindered through lack of a venue, by providing finance and other assistance to replicate, as far as possible, the venue that had been lost. This assistance enabled staging to be built and installed, lighting to be put in and some sound enhancement to be provided – all of this in what had been constructed as a sports and general-purpose arena.

Brian Law was adamant that, if it were at all possible to give one concert in 2011, the concert would have to be a performance of *Missa Gaia*, a work which the choir had performed previously. "This", said Law, "would be the one that would have the most meaning and be of relevance, to uplift and inspire people". More theatrical than an oratorio, there is a strong visual component to the work, with images of what is being portrayed displayed on a screen behind the performers. The Lincoln

¹⁴⁴ Felicity Richards, Christchurch City Choir member.

¹⁴⁵ Sutherland. This was the *Missa Gaia* concert, about which more will be said later.

Events Centre was packed out, and the emotional impact of that concert was far-reaching, not just for choir members but also to the audience.¹⁴⁶ This concert showed how much music was valued.

It is not until catastrophic events, such as we have experienced in Canterbury, occur that we think about what we have lost – the ability to go to a theatre, a concert, a movie. These are the things that feed us; the things that help us recover our equilibrium. They are just not there, and so the knowledge that the demand for these things remains makes one more determined to go out and do it.¹⁴⁷

The choir's annual performance of *Messiah*, just prior to Christmas 2011, did go ahead, but in the Christ's College hall.

Administratively, the City Choir was not unduly inconvenienced by the September earthquake. Its office and library, which were housed in the Music Centre (Barbadoes Street), were still accessible. The impact of the February quake on the choir's administration, however, was enormous. Fortunately, staff were able to gain access to the office to retrieve absolute essentials – for fifteen minutes only, under strict supervision. Until June 2011, the Administrator worked from her home.¹⁴⁸ Access was then granted to enable the office to be cleared, and everything was retrieved. Creative New Zealand again helped by creating an administration hub at the Christchurch Polytechnic Institute of Technology (CPIT). where all the arts organisations could have office space.¹⁴⁹ The choir was granted an office. CSO was given the adjoining office space, so liaison between the organisations was

¹⁴⁶ My own observations from having attended the concert.

¹⁴⁷ Sutherland.

¹⁴⁸ Ibid.

¹⁴⁹ Ibid.

simplified. Rental for all of the organisations that had space at CPIT was paid by Creative New Zealand until Christmas 2011.

The choir's extensive music library, which had been stored in the Music Centre, was inaccessible. It was eventually recovered in June 2011, and stored in a container at a carrier's premises, where it remained until the administrative office and music library were established in new accommodation at the Wigram Air Force Museum in February 2013 (two years after the earthquake).¹⁵⁰ The unavailability of the library had financial ramifications for the choir. Such is the extent of the Christchurch City Choir's library that it is often called upon to hire music out to other choirs. A valuable source of income was lost.

3.2 CATHEDRAL CHOIRS – ANGLICAN AND ROMAN CATHOLIC

This choir of men and boys at ChristChurch Anglican Cathedral has continued to uphold the English cathedral tradition of choral music for over 130 years. It has gained a reputation for choral excellence that has been recognised internationally, as well as within New Zealand.¹⁵¹ Full choral services are sung on Sundays (Eucharist and Evensong) with Evensong also being sung on three week days, throughout the year. The September 2010, earthquake had very little effect on the choir. The Cathedral was closed for two weeks to enable a full structural survey to be carried out, but even then the normal Sunday morning service on 12 September 2010 (one week after the earthquake) was sung outdoors, in Cathedral Square, as

¹⁵⁰ City Choir's website, <http://www.christchurchcitychoir.co.nz>. Accessed 6 March 2013.

¹⁵¹ Geoffrey Fisher, Archbishop of Canterbury, as cited in Stephen Parr, *Canterbury Pilgrimage: The First Hundred Years of the Church of England in Canterbury, New Zealand* (Christchurch: Centennial Committee of the Diocese of Christchurch, 1952), p. 159.

though nothing had happened. February 2011, however, brought about a different scenario. Both the Cathedral and the Choir School were extensively damaged,¹⁵² and the choir was forced into recess for a period of three weeks.¹⁵³ When choral services resumed they were sung by the men's voices only. These were held at Fendalton School. The boys did not resume until Sunday, 3 April 2011. Services continued at Fendalton until Palm Sunday (17 April) when the move was made to the Chapel of Christ's College. Since then, Sunday services, both morning and evening, have been held at Christ's College. Once the second school term started, early in May, service times needed to be altered to fit in with the College's requirements. The morning service is now held at 11.00 a.m. (formerly it was at 10.00 a.m.) and the evening service at 5.00 p.m. (formerly at 5.30 p.m.). Weekday Evensong services have also resumed with the full choir singing at 5.30 p.m. on Tuesdays, the men alone on Thursdays, and by the boys alone at 4.30 p.m. on Fridays. Congregational attendance at these weekday services has fallen away since the Cathedral has been out of action.¹⁵⁴

During this time, as outlined in Chapter 2.4, above, the School (CGS) was operating concurrently out of several different venues, which made rehearsals for the boy choristers difficult to arrange. Boys in years 5 and 6 were based in Ryan's Road, Yaldhurst, and so rehearsals took place there, in a small room with a portable

¹⁵² Cathedral Grammar School (CGS) was established in 1881, specifically for the education of the boy choristers. Upon appointment to the choir, a boy receives a scholarship to attend the school.

¹⁵³ Jeremy Woodside, Organist and Assistant to the Director of Music at ChristChurch Cathedral. Responses to E-mailed questions, received 16 October 2011.

¹⁵⁴ Ibid. With no visitors in the central city, and very little car parking available near Christ's College, this is hardly surprising.

keyboard, on Tuesday, Wednesday and Thursday afternoons, from 2 - 3 p.m.¹⁵⁵ This meant that those choristers in years 4, 7 and 8 (who were based at other locations) had to be brought in (often a half-hour journey) for these rehearsals. Because the music that was available was limited, these practice sessions were not so much in preparation for services as to keep the boys' technique up and maintain a sense of regular routine.¹⁵⁶ When the School was finally able to return to the Chester Street site in late April, arrangements were made for the choristers to rehearse at Christ's College, every morning, Tuesday to Friday, from 8 - 9 a.m. The full choir also rehearses there on Friday afternoons, 5 – 6 p.m.

As previously stated, two of the boy choristers left Christchurch, one for Adelaide and the other for Hamilton, and one of the bass 'gap year' students returned to the United Kingdom in mid-March 2011.¹⁵⁷ The choir administrator also relocated to Hamilton. Her home in the eastern suburbs was extensively damaged in the September earthquake and she and her husband were forced to leave. They obtained rental accommodation in Cracroft, at the foot of the Cashmere Hills near Princess Margaret Hospital. However, that area of Christchurch was badly affected by the February quake, and so this person chose to leave Christchurch altogether.¹⁵⁸

¹⁵⁵ Woodside.

¹⁵⁶ Ibid. A small amount of music, that was thought suitable for general use, had been recovered.

¹⁵⁷ Ibid. ChristChurch Cathedral is (or was) recognised as a good place for young music students to come to before they embark on their studies at university in Britain. Most will see their time in Christchurch as good preparation for their study, particularly at Oxford. The practical experience gained in singing with the ChristChurch Cathedral Choir enables them to slot into the Collegiate Chapel scene in England, where choral students sing in these Chapel Choirs and receive credits towards their degrees. Others come here after completing their qualifications to gain experience that will lead to a lay clerk's position in an English cathedral.

¹⁵⁸ Woodside.

The boys carried on, doing as they had always done. Natural attrition, with boys leaving the choir as their voices broke, or when they went on to secondary school, has brought new choristers into the choir. It is ironical that, while they will be members of the Cathedral Choir and will be able, proudly, to wear the designation 'Cathedral Chorister' on their school blazers, they, along with the boys who were in Year 4 (the youngest who sing the daily services) in 2011 will never get to sing in the Cathedral. They will, however, be members of the choir of the *Cardboard Cathedral*, the temporary replacement that is due to open around the beginning of June 2013.¹⁵⁹

Perhaps the greatest inconvenience that the choir faced in those days immediately following the February earthquake, was the lack of access to its extensive music library. Different music is usually performed for each service.¹⁶⁰ Permission was granted for the recovery of robes and music folders, as well as a few sets of music that would be useful during the period of Lent and Easter. Fortunately, Jeremy Woodside, the organ scholar, had a copy of most of the repertoire at his home, enabling him to do some private practice, and so it was possible to photocopy sufficient sets for choir use – a procedure that had never been necessary prior to the earthquakes because the Cathedral had always purchased music directly from

¹⁵⁹ A Transitional Cathedral is being constructed in Latimer Square, Central Christchurch, for the Anglican Church. Designed by the Japanese Architect, Shigeru Ban, who specialises in constructing buildings for emergency situations. Much of the construction will consist long lengths of heavy-duty cardboard tubing which is covered by a weatherproof cladding. It is this cardboard tubing that has caused the new cathedral building to be nicknamed the *Cardboard Cathedral*. The CSO had a series of concerts planned for performance there in April, 2013. The building was not completed in time and remains incomplete as at submission date of this thesis. It is understood that the concert series will go ahead as soon as the venue is ready.

¹⁶⁰ Always a different psalm. Occasionally, during my time singing with the choir, we may have repeated a setting of the service, or an anthem, that we had sung on a Sunday, on the following Tuesday.

the publishers. Around the beginning of June a second music recovery expedition was permitted and about 80% of the library was brought out. From that point, the availability of music ceased to be a problem. “Occasionally” said Jeremy, “things popped up on the music list that weren’t there, and so photocopies were made”. At some point in September, a third visit was arranged, and the remainder of the music was recovered. All the photocopied music was destroyed and the choir is working from legitimate copies. The entire Cathedral music library is now housed in a room under the auditorium at Christ’s College.

The choir that sings the regular Sunday morning Mass at the Roman Catholic Cathedral has, for many years now, stuck to a regular monthly pattern of musical settings.¹⁶¹ Generally, this takes the following form:

First Sunday of each month:	one of the “Viennese” settings, as the <i>Oxford Companion to Music</i> describes them. ¹⁶² These settings were written for, and are performed with, orchestral accompaniment.
Second Sunday:	a contemporary setting. ¹⁶³
Third Sunday:	a polyphonic setting. ¹⁶⁴
Fourth Sunday:	a plainsong setting.

In those months where there is a fifth Sunday, a guest choir is brought in to sing the service. The regular choir has the day off.

¹⁶¹ I have been singing with this choir for over five years and, at the time of the earthquakes, was choir Chairman.

¹⁶² Elizabeth Roche, ‘Mass, from the eighteenth century to the present day’ in *The New Oxford Companion To Music*, Vol. 2 (Oxford: OUP, reprinted 1984). p. 1140. These are settings composed in the late eighteenth and early nineteenth centuries by Haydn, Mozart, Schubert and others, for performance in Austrian Imperial Court Chapels (such as the Hoffburg Chapel in Vienna) as well as for the cathedrals in Salzburg and Vienna.

¹⁶³ Such settings include Frank Martin’s *Mass for double choir*, Vaughan Williams’ *Mass in G minor*, a Poulenc setting or even one written by a local composer.

¹⁶⁴ Palestrina, Victoria, Byrd, etc.

Because the Cathedral of the Blessed Sacrament received serious damage in the September 2010 earthquake and has been unusable since then, the choral Mass on the morning of 5 September was celebrated in an adjacent single-storey relocatable wooden building. It was business as usual from the choir's perspective. Mass continued to be celebrated in this building for a further two weeks, after which the decision was taken to use the Maurice Till Auditorium (previously known as the Music Centre Chapel) which had been declared fit for use. Acoustically this was a better venue in which to perform, but space was limited and, after trying two or three different positions within the Chapel, the choir was assigned an upstairs gallery that occupied about half the length of one side of the nave. While this area could accommodate the singers, conditions were far from satisfactory. Cramped when only the choir was there, the gallery was totally inadequate for an orchestral Mass. Yet, despite the inconvenience, the musical sections of the service were performed as usual.

The February 2011 earthquake destroyed the entire Music Centre, including the Maurice Till Auditorium. Services were transferred to the school hall at Catholic Cathedral College. Acoustically this building was most unsatisfactory, and the choir refused to sing Palestrina's *Missa Papae Marcelli* there because the beauty of the polyphony would have been seriously compromised. As from 24 April 2011, (Easter Day) the choir has sung the weekly 10.30 a.m. Mass at St Mary's Church, Manchester Street, which has been designated the Pro-Cathedral. The February earthquake created major logistical difficulties for the choir. It had always rehearsed in the Music Centre (alongside the Cathedral) and, because that building

was still usable after the September earthquake, continued to do so. The music library was also kept there. After February 2011, however, the whole Music Centre complex was off-limits. Finding an alternative rehearsal venue was not a problem as the choir was able to use the music suite at Christchurch Boys' High School.¹⁶⁵ The entire music library became inaccessible. It is best not to speculate about how this difficulty was overcome, given that one faced possible arrest if found entering any building within the cordon. Suffice it to say that some items seemed to grow legs and manage to escape from custody. Somehow – ask not “how?” – the choir was able to continue its scheduled programme of regular Sunday Masses. It was not until the end of June 2011 that Music Centre tenants were allowed in to recover property, and then under strict control. Most, but not all, of the library has been recovered.

Another major aftershock, measuring 6.0 on the Richter scale, occurred on 23 December 2011, which caused cancellation of the Christmas services, but apart from that interruption, the musical programme of the Church has continued as normal.

The choir also lost members after the earthquakes. However, since this is a voluntary choir and not all members attend every week, it has not been possible to determine whether an absence was earthquake-related or not. Two sopranos and one alto have left Christchurch, permanently, while two more altos took time out, and only resumed singing at the beginning of 2013.

¹⁶⁵ Don Whelan, the Musical Director for the Cathedral of the Blessed Sacrament, was also HOD (Music) at Christchurch Boys' High School.

3.3 CHAMBER CHOIRS

The loss of performance venues has been just as much of an inconvenience to the smaller choirs as it has been for the City Choir. For the purposes of this thesis, two of the city's leading chamber choirs (Cecilian Singers and Jubilate Singers) and one community choir (South Brighton Choral Society) have been selected for study because they represent a cross-section of the choral scene.

Christchurch's premier women's choir, the Cecilian Singers, an "equal-voiced"¹⁶⁶ chamber choir of around thirty singers, had been using the St John of God Chapel, in Halswell, as their main concert venue. This building was ideally suited, aesthetically and acoustically, to the music that the Cecilians were accustomed to presenting, and it had the added advantage of a good pipe organ, as well as a good quality piano. While it suffered some damage in the September quake it was still able to be used. This magnificent stone building was, however, severely damaged in the February 2011 earthquake. It is hoped that it can be restored and, again, host musical events. It will, however, be a very lengthy process.¹⁶⁷ A visit to the site, on 8 March 2013, revealed that the building has been made secure. It has been preserved in its present condition to prevent further damage pending further decisions regarding its future.

¹⁶⁶ Rosemary Allison, Musical Director of the Cecilian Singers. Responses (dated 21 June 2011) to E-mailed questions. By the term "equal-voiced" Rosemary means that all parts are of equal musical importance.

¹⁶⁷ A special concert was held at the Elmwood auditorium on Sunday afternoon, 25 September 2011, to raise funds for the restoration of the chapel.

The choir was able to use the Elmwood School Auditorium, a single-level building, for their twenty-fifth anniversary concert in June 2011, and this proved to be a successful recital. The noise of helicopters flying overhead, while somewhat intrusive, was not as critical in the concert scenario as it was when the building was used for recordings.¹⁶⁸ Finding a suitable rehearsal venue has also been a problem for the choir. It had been using the music department at Christchurch Girls' High School,¹⁶⁹ but that part of the school became unusable after 4 September 2010, and so another room within the complex was allocated. This room sustained considerable damage in the February 2011 earthquake. For several weeks thereafter,¹⁷⁰ rehearsals were held in the lounge of a choir member's house in Avonhead, until the choir was able to use the staff room at Spreydon Primary School.¹⁷¹ The school Principal agreed to allow the choir to use these facilities, originally until the end of the 2011, but this arrangement has been extended indefinitely – again free of charge.¹⁷² Because there is no piano in the staff room an electronic keyboard was borrowed from another choir but, of course, this had to be transported to and from each week. The choir has since purchased its own electronic digital piano which was used for the first time on 5 September 2011.¹⁷³

¹⁶⁸ Jubilate Singers recorded a CD of recently composed New Zealand music there on Saturday, 20 August 2011, and the helicopter noise necessitated many retakes of each work in order to minimise the interference.

¹⁶⁹ Rosemary Allison is a staff member in the Music Department at Christchurch Girls' High School, and was able to arrange for the choir to use the facilities free of charge.

¹⁷⁰ Choir members spoken to were unable to remember how long this arrangement lasted.

¹⁷¹ Allison. The father of one of the younger choir members is the Property Manager.

¹⁷² Not entirely so. A baking roster has been drawn up and the members have agreed to provide muffins for the school staff morning tea on the day after each rehearsal. (Judith Harvey, President of Cecilian Singers.)

¹⁷³ Harvey.

Cecilian Singers have been fortunate in that they were able to retain their membership. One soprano, whose house was quite severely damaged, did leave Christchurch in January 2012, although this move was as much for family reasons as it was earthquake-related.

No administrative difficulties were encountered, and the choir's own music library is undamaged. Cecilian Singers did, however, make use of some of the Girls' High School choral library. Unfortunately, all music in that library with titles beginning with the letter "J" through to the end of the alphabet was lost when the music building was hurriedly demolished.

Another chamber choir with a reputation for tackling difficult and sometimes innovative repertoire is Jubilate Singers – a twenty-five to thirty-strong choir of mixed voices, founded in 1977 by Martin Setchell (now Associate Professor in Music at the U. of C.).¹⁷⁴ Jubilate Singers had used a variety of venues for their recitals over the years, always seeking the one that was most suitable for the programme being performed. Since 2008 they had been using St Luke's Anglican Church, a large stone church, ideal for performances of liturgical music such as the 'Passiontide' recital in April, 2009, which included Pergolesi's *Stabat Mater*, and *The Lamentations of Jeremiah* by Tallis. St Luke's sustained significant damage in the September 2010 quake and could not be used. The choir's November concert, entitled *Voices of the South*, featuring works by South Island composers, was transferred to the St John of God Chapel.

¹⁷⁴ As a member of this chamber choir, I am able to write this section from my own experience.

The earthquake on 22 February 2011, did irreparable damage to St Luke's and the church has since been demolished. In an effort to breathe life into the Christchurch choral scene, Jubilate Singers gave a free concert on the afternoon of Sunday, 8 May 2011, in the Roman Catholic Church of Our Lady of Victories, at Sockburn. The programme for this concert consisted of well known church music, including

Mozart: *Laudate Dominum,*
 Fauré: *Cantique de Jean Racine,*
 Bach: *Jesu, Joy of Man's Desiring,*
 Vaughan Williams: *A setting of Psalm 90, Lord, Thou hast been our*
Refuge,
 Mendelssohn: *Hear My Prayer,*

as well as some instrumental music by a small group of string players, and a short piece for organ. It was the perfect concert for the circumstances, in a building with a friendly acoustic, and was well received by a very large audience. A retiring collection raised around \$2200 for the Christchurch Earthquake Appeal.

Another concert that was part of the 2011 Christchurch Arts' Festival, and which featured choral music by South Island composers was held in the Church of St Michael and All Angels, on the corner of Oxford Terrace and Lichfield Street (on the very edge of the 'Red Zone'), on Sunday afternoon, 14 August. A copy of the concert programme is included in Appendix J.

Jubilate Singers have been fortunate in that their administration, rehearsal venue (the music suite at St Andrew's College, Papanui) and library were not affected by the earthquakes. Some rehearsal time was lost after each of the three big quakes (September, February and June) but this was a minor inconvenience. The choir has,

however, had some changes in personnel as the result of the earthquakes. Three members (a soprano, an alto and a tenor) lost their homes, while another soprano learned, in November 2012, that her house would be demolished. As at the beginning of March 2013, she is still living in it but knows that she and her family will not be able to continue there for much longer. The homes of two or three other members also received major damage. The alto, referred to above, who had been with the choir for about ten years, left Christchurch in August/September 2011, and moved to New Plymouth, permanently, while the first of the sopranos mentioned went to the Kapiti Coast area. Jubilate Singers have been fortunate in that these losses have been able to be replaced. The author suspects that the new members were encouraged to stay on after they had been invited to assist the regular choir in performing Claudio Monteverdi's setting of the *Solemn Vespers of 1610*.¹⁷⁵ This demonstrates the effect that a careful choice of repertoire can have in attracting musicians.

3.4 COMMUNITY CHOIRS

Representative of the broader choral scene in Christchurch is the South Brighton Choral Society, a community choir from the eastern suburbs that has been in existence for over sixty years.¹⁷⁶ Rehearsals and concerts were held at the South Brighton Community Centre (a 300 seat venue, situated adjacent to the Avon River estuary). Three concerts were presented each year, in autumn, spring and Christmas.

¹⁷⁵ This rarely-performed choral masterpiece of the Renaissance period, written for St Mark's, Venice, is a work that choral singers would normally only dream of singing. Jubilate Singers performed it, in St Mary's Pro-Cathedral, on 6 October 2012.

¹⁷⁶ Helen Buxton, Secretary, South Brighton Choral Society, Telephone conversation, 8 March 2013.

Apart from a brief recess of two or three weeks following the September 2010 earthquake, the choir's schedule of concerts was unchanged. The programme, however, was amended to accommodate a smaller choir. A concert of music that was appropriate to the Christmas season, and within the capabilities of the reduced number of voices, scheduled for 5 December 2010, went ahead as planned.

The South Brighton Community Centre hall was severely damaged in the February 2011 earthquake, and has been off-limits ever since. The choir lost both its rehearsal and performance venues as the result. The entire music library, together with the choir's staging and piano (a very good Yamaha upright piano) remained trapped in the building. Fortunately, after four or five months, the music library was able to be recovered but the piano and staging remained in the building. They were eventually recovered a year later.¹⁷⁷

When the choir reassembled, after a recess of about six weeks, it was at St Kentigern's (Burwood) United Church, North Brighton, a much smaller venue that was also away from the area where most of the choir's support is drawn. As a result, audiences have shrunk to less than 50% of what they were prior to the move.¹⁷⁸ The first concert of the 2011 year was abandoned, and a concert with the New Brighton Silver Band, in the Roy Stokes Hall, central New Brighton, took the place of the August concert. The choir's usual Christmas concert went ahead at St Kentigern's, but the date had to be changed to accommodate the church's needs.

¹⁷⁷ Ibid.

¹⁷⁸ Ibid. Audiences of 250 – 300, have now shrunk to around 100.

The choir was offered the use of the New Brighton Union Church hall, a larger venue with better acoustics than St Kentigern's, for its concerts in 2012. Rehearsals, however, were still held at St Kentigern's.¹⁷⁹ There was no break in routines. Members made a conscious effort to carry on as usual – or as normally as circumstances would allow. It was important that they could continue to meet and talk, and to provide support for one another. From 2013 the choir has moved its operations to the Union Church which, in central New Brighton, is much closer to home.

The earthquakes impacted, severely, upon members of the South Brighton Choral Society. The area of Christchurch in which they live was the most affected of all. Almost all of the singers suffered serious damage to their homes.¹⁸⁰ Around twenty of the members, all quite elderly (a few were in their eighties) either retired as the result of the upheavals, or took time out to enable them to attend to their domestic circumstances. In at least one case a member has had to provide care for a close relative. Around eight members, out of a choir of forty, have decided not to continue while another, the conductor's father, has since died.¹⁸¹ Unfortunately, the most experienced singers, who also happened to be the office bearers, were the ones who retired.¹⁸² The Treasurer was unable to continue and the replacement only held the post for a short time. Some of the financial records were lost during this time, a loss which had serious consequences for the choir. It was

¹⁷⁹ Buxton.

¹⁸⁰ Buxton,

¹⁸¹ This death was not directly earthquake-related, although the earthquakes were a contributing factor.

¹⁸² Buxton. One of those who retired had been with the choir for more than 20 years.

unable to fulfil its obligations to the Charities Commission and so was, briefly, de-registered.¹⁸³ The missing information was reconstructed from what little information was available and, after a month or two the Commission agreed to reinstate the registration. This was one complication that the choir did not need.

A new community choir has also been started in Halswell, a suburb of south-east Christchurch. This choir, which is open to anyone who wishes to sing, was founded to provide people with a “[...] sense of togetherness and conviviality in a rapidly growing and, socially, less closely-knit suburb”, through music.¹⁸⁴ The choir’s director is Lesley Parker. To date the choir has given just the one concert, entitled Christmas Cracker, in the Halswell Community Hall on 8 December 2012.

3.5 THE POSITIVE EFFECTS: NEW CHOIRS

In addition to the Halswell Community Choir, two other new choirs have started in Christchurch since the earthquakes. A headline in the ‘Go’ supplement to *The Press*, dated 26 August 2011, announced that a “new choir had popped up”.¹⁸⁵ Director, Luke Di Somma, who is also conductor of the Christchurch Youth Orchestra (see chapter 2.3) had always wanted to start a contemporary pop music choir but found that, until the earthquake of 22 February 2011, people were too busy going about their normal business to think about how else they might occupy their time. As he

¹⁸³ Ibid.

¹⁸⁴ David O’Bieme, ‘CAN Music in Repair: A Chord in a Broken Community’ (Unpublished Summer Scholarship Project, 2012 – 2013) p. 5. Also the choir’s website www.halswellcommunitychoir@gmail.com, Accessed, 8 March 2013.

¹⁸⁵ Author unknown, ‘New choir pops up’ in *The Press* (Go supplement), 26 August 2011, p. 10. This pun was a rather obvious attempt by the headline writer to catch the eye, as well as to introduce a choir that would be working mostly in the pop music domain.

says, “Suddenly there were many talented people [who had] not much to do, and so it seemed like a great time to start something”.¹⁸⁶ Thus, the Christchurch Pops Choir was born. Although not strictly within the parameters of this thesis – this new fifty-something mixed voiced choir will concentrate on the contemporary repertoire of jazz, rock, pop, gospel, and musical theatre (music ranging from Rogers and Hammerstein, Gershwin and Kirby Shaw to Gaga) rather than the more ‘classical’ choral repertoire – it is an indication of how important music is to the life of a city. The aim is to make this music enjoyable to both performers and audiences, and to provide the emotional release that music can give.

Music like this should be uplifting as well as fun. At the same time, though, it needs to be well-done. It is a cycle; the better the standard of performance the greater the enjoyment; and the more the performers enjoy themselves, the better will be the performance. This is exactly the right move for a situation such as Christchurch is living through, and so we wish this new venture every success for the future.¹⁸⁷



Photo: Fairfax Media/*The Press*

Fig. 19. The new Christchurch Pops Choir

¹⁸⁶ Luke Di Somma.

¹⁸⁷ Ibid.

The other new choir to start up since the earthquakes is the Christchurch Youth Choir, which was formed, in early 2012, to:

provide an opportunity for young choral singers, aged 18-25, to sing in an environment with others of a similar age, at an exceptional level. As an auditioned group of around 40 members, the choir strives for a high standard of public performance, expanding the opportunities for young, local musicians. It explores a variety of repertoire in order to extend members' skills and knowledge.¹⁸⁸

This is the choral equivalent of the Christchurch Youth Orchestra, in that it is a training choir for young singers. There is one fundamental difference between the two organisations, however. Whereas the CYO is associated with the Christchurch School of Music, the Youth Choir is not. It is totally independent. Inspiration for the formation of a youth choir came from the young people, themselves.¹⁸⁹ A handful of interested young singers, led by Alice Bates who was, at that time, a student at the U. of C. College of Education, approached Charles Levings (Principal at Avonhead School, and a former Director of the Christchurch Boys' Choir, as well as having been associated with the Christchurch Schools' Music Festival for twenty-one years) and asked him to become the choir's founding director. The Assistant HoD of Music at Cashmere High School, Grant Bartley, also came on board from the outset, and the two worked together as co-directors. Levings relinquished his role, for health reasons, from the end of 2012, and Bartley is now the choir's director.

¹⁸⁸ Concert programme for the CYC's concert in St Mary's Pro-Cathedral, 8 December, 2012.

¹⁸⁹ Charles Levings, Co-Director of the choir from its inception. Telephone conversation, 8 March, 2013.

Having attended the CYC's December 2012 concert, the author can, confidently, assert that this new choir will feature prominently in the future musical life of Christchurch.

At the time of writing, the University of Canterbury is forming a choir primarily, but not exclusively, for students, as part of its music programme. Auditions were held prior to Easter 2013, and the first rehearsals are scheduled for the end of May. The director is Andrew Withington, a former student of the SoM who is commencing studies for a PhD. degree in choral conducting.

Chapter 4 OPERA IN CHRISTCHURCH.

The earthquakes that have struck Christchurch since 4 September 2010, have brought significant changes to opera in Christchurch. Effectively, the activities of Southern Opera, the only professional opera company in Canterbury, have been curtailed, and the organisation has been forced to examine its operations. While changes have been made, not all of them were earthquake-related. Administrative and organisational changes were taking place around that time, and even for some years prior to the earthquakes, and these cannot be overlooked since they have had considerable influence on some of the decisions that have been made. The earthquakes added an extra dimension to difficulties that opera had been endeavouring to resolve, and so cannot be examined in isolation.

Back in 2002, the Opera Foundation, an organisation committed to supporting professional opportunities for artists, theatre practitioners and audiences in Canterbury, had been established. It was originally aligned to Canterbury Opera, but when that organisation went into liquidation in 2006, the Foundation became a stand-alone organisation. It continued to support opera in whatever way it could.¹⁹⁰ Thanks to the passion of Christopher Doig (a Christchurch-born operatic tenor who had sung leading roles with the Vienna *Staatsoper*)¹⁹¹ a new organisation, Southern Opera, was formed in 2007.¹⁹² Most of those who had supported Canterbury Opera over the twenty-one years of its existence chose to continue their support with the

¹⁹⁰ Kate Burt, Trustee of the Opera Foundation and of the Southern Opera Charitable Trust. Interviewed, 3 May 2012.

¹⁹¹ Mike Crean, 'Christopher Doig, Obituary' in *The Press*, (Christchurch Press Co: 22 October 2011. p. C15.

¹⁹² Burt.

new organisation. Doig, realising that Southern Opera would need a Patron, was audacious enough to approach Placido Domingo, a singer with whom he had worked in Vienna and whom he greatly admired. Domingo graciously accepted the patronage.

4.1 ADMINISTRATIVE AND ORGANISATIONAL CHANGES

When Southern Opera was established, in 2007, it was set up as a stand-alone organisation. However, as early as 2009, the funding agency Creative New Zealand had been suggesting that the major arts organisations in Christchurch look at how they might rationalise their resources.¹⁹³ Accordingly, Southern Opera and the Christchurch Symphony Orchestra had considered the practicality of amalgamating their 'back of house' management. (Each organisation would retain its own 'brand', but much of the administrative work could, conceivably, be combined.) At the end of 2009, the CEO of the Christchurch Symphony Orchestra (Murray Shaw) retired, and this allowed opera and orchestra the opportunity to combine their operations. As a result, a new company, known as Arts Management Ltd, was established to manage the two organisations.¹⁹⁴ The new CEO of the Symphony Orchestra (John Bartlett) then assumed responsibility for both the orchestra and Southern Opera. The Board of Arts Management Ltd comprised the trustees of both organisations. The CSO had a large management structure and many employees, and gave upwards of twenty different concert programmes in a year.¹⁹⁵ By comparison,

¹⁹³ Ibid. Creative New Zealand is a quasi-governmental funding agency which is administered through the Ministry for Culture and Heritage. (Creative New Zealand Website: accessed 26 June 2012.)

¹⁹⁴ Ibid.

¹⁹⁵ Christchurch Symphony Orchestra, *2012 Concert Season Brochure* (Christchurch: CSO, 2011). In

Southern Opera had been a much leaner organisation. Artists were brought together for two productions a year. There would be a brief period of intense rehearsal and then a season of performances.¹⁹⁶

By the time of the September 2010 earthquake, there was just the one CEO. Doig had stepped back, because he was, at that time, a board member of NZSO, and could not be on the board of the CSO (or its management company, Arts Management Ltd) at the same time. Although not a board member, he still served in an advisory capacity. John Bartlett stepped down in late 2010 and, in December 2010, James Caygill was appointed to manage both organisations.¹⁹⁷

These changes to the management and organisational structures, while not directly related to the earthquakes, were highly relevant to the ways in which the difficulties caused by the earthquakes were handled.

4.2 THE EARTHQUAKE OF 4 SEPTEMBER 2010

Southern Opera would normally present two productions each year. There had been a concert performance of Verdi's *Aida*, in the Christchurch Town Hall, in May 2010,¹⁹⁸ and a season of Puccini's *Tosca*, under the young New Zealand conductor Tecwyn Evans, and featuring the former Christchurch baritone Teddy Tahu Rhodes

2012, there were 21 CSO concerts, plus those in which it will be performing on a 'hire of services basis'.

¹⁹⁶ Burt.

¹⁹⁷ Ibid.

¹⁹⁸ Jubilate Singers had been asked to assist with the chorus for this performance.

in the role of *Scarpia*, had been scheduled for September/October 2010.¹⁹⁹

Preparations were well advanced, and rehearsals were about to begin, when the September earthquake struck. Although the usual venue for the opera performances, the Isaac Theatre Royal, a theatre which could accommodate an audience of 1266 patrons seated on three levels,²⁰⁰ was still able to be used after the quake, the decision was taken to postpone *Tosca* because some of the overseas artists were uneasy about coming to Christchurch at a time when significant aftershocks were still occurring.²⁰¹ Despite considerable public criticism, the Board of Southern Opera considered that the risks (both physical and financial) were too great.²⁰² *Tosca* was, therefore, rescheduled for September 2011.

Financial Implications

There were financial implications in the decision to postpone the season of *Tosca*. The Board felt that it could not go back to its patrons and supporters, at the beginning of 2011, and ask them for a full year's sponsorship, because they had only received part of what they had paid for in 2010.²⁰³ Instead, Doig, the driving force behind the establishment of Southern Opera, was able to prevail upon Kiri Te Kanawa to come to Christchurch and give a fundraising concert, in the Isaac Theatre Royal, for the benefit of Southern Opera. Kiri, along with her good friend Frederica von Stade, and Kawiti Waetford (a young baritone who is a protégé of Kiri's, and

¹⁹⁹ Southern Opera promotional brochure.

²⁰⁰ Isaac Theatre Royal website. Accessed 23 July 2012. The theatre was, again, filled to capacity on 19 February 2011 (only three days before the February earthquake) for a recital given by the violinist, Fiona Pears.

²⁰¹ Burt.

²⁰² Ibid. Had these overseas artists come to Christchurch, and there had been another large earthquake, the Southern Opera Board would have incurred a substantial cash outlay, with no hope of any financial return.

²⁰³ Burt.

who was a finalist in the 2012 *Lexus Song Quest*) gave a very successful concert, ably supported by the Christchurch Symphony Orchestra. This alleviated Southern Opera's financial position. The concert was held on 12 February 2011, ten days before the disastrous 22 February earthquake.

Southern Opera, and Canterbury Opera before it, was the largest hirer of the CSO. For this reason, Creative New Zealand, when allocating funding for opera (\$325,000 per year – historically the same amount that Canterbury Opera had been receiving for several years), stipulated the amount that was to cover the orchestra hire.²⁰⁴

At the time of the September 2010 earthquake, all of the properties (music, costumes and the complete stage sets) had been assembled in readiness for the performances of *Tosca* that had been scheduled for later that month. Although the company has not suffered any loss it is still paying for the use of two containers in which everything is being stored.²⁰⁵

4.3 THE EARTHQUAKE OF 22 FEBRUARY 2011

The Isaac Theatre Royal, which had survived the September earthquake unscathed, sustained significant damage above the proscenium arch where the main part of the auditorium was joined to the 'back of house' area which included the stage.²⁰⁶

The auditorium and foyer were found to have been more severely damaged than was first thought. Deconstruction of this section of the building was completed in

²⁰⁴ Around \$150,000 – Burt.

²⁰⁵ Ibid. The music is held in the CSO library, and all of the costumes that Canterbury Opera had at the time of its liquidation had been given to NASDA. They are still available for use if required.

²⁰⁶ CERA, *Greater Christchurch Recovery Update*, Issue 21, May 2013. p. 1

March 2013. The necessary foundation and deep piling work has been completed, and construction of the orchestra pit, beneath the stage is under way. The next step will be the restoration of the ceiling dome, constructed of painted canvas over a wooden frame, which sustained moisture damage after being exposed to the elements. Construction of the auditorium and foyer, in a style that will replicate what existed prior to the earthquakes, is about to commence. (May 2013).²⁰⁷ The original Edwardian facade is being retained. When completed, the new auditorium will seat around 1300 people, which is a slight increase on the pre-earthquake capacity. The Chief Executive of the Isaac Theatre Royal, Neil Cox, is confident that the theatre will reopen in the second quarter of 2014. Provisional bookings are being accepted for mid-June, 2014 onwards.



Photo: Isaac Theatre Royal Trust

Fig. 20. An artist's impression of the fully restored Isaac Theatre Royal

²⁰⁷ Ibid.

Since this was the only venue in Christchurch that was capable of staging large scale opera productions, Southern Opera was, and still is, homeless. No other venue, in or around Christchurch, is large enough in terms of stage area, orchestral pit size, and audience capacity, to allow a full-scale opera performance. The costs involved in staging an opera preclude the use of a small venue, such as the Aurora Centre at Burnside High School. It would not be economical.²⁰⁸ As a result, there have been no productions since. *Tosca*, postponed after September 2010, was abandoned.

A further problem for Southern Opera is the lack of a suitable rehearsal venue. Prior to the earthquakes, rehearsals were held in the *Showbiz Christchurch* building in Balfour Terrace.²⁰⁹ That premises was inaccessible after the February earthquake. A private studio was used for vocal coaching during 2011. Canterbury University SoM has agreed to collaborate with Southern Opera/NBR New Zealand Opera by allowing the use of its facilities, at Creyke Road, whenever they are available, for future rehearsals.²¹⁰

Ongoing Activity

Creative New Zealand very generously allowed Southern Opera to retain the grant of \$325,000 it had received at the beginning of 2011, even though there was no possibility of any opera performances being staged.²¹¹ As luck would have it, Christopher Doig had become aware that Plácido Domingo, Southern Opera's

²⁰⁸ Burt.

²⁰⁹ *Showbiz Christchurch* was founded in 1938, as the Christchurch Operatic Society Inc. (the forerunner of Canterbury Opera, and Southern Opera). It is an amateur society that provides musical theatre and performance arts. (Google, accessed 7 May 2012.)

²¹⁰ Professor Robert Constable, Head of U. of C. School of Music, 2 April 2013.

²¹¹ Burt.

Patron, was going to be performing in Australia, and so worked to get him to visit Christchurch towards the end of 2011. Doig approached Creative New Zealand for permission to use \$200,000 of their grant to stage a concert featuring Domingo.²¹² Creative New Zealand agreed, on the condition that the balance of the grant went to the Christchurch Symphony Orchestra.



Photo: Don Scott
Fairfax Media/ *The Press*

Fig. 21. Plácido Domingo and Katherine Jenkins at the fundraising concert in the CBS Arena, Thursday, 6 October 2011

Ironically, the CSO was scheduled to be visiting Japan at that time, to show its support for the arts there, following the Japanese earthquakes and tsunami.²¹³ Likewise the NZSO was on tour at the same time. The National Youth Orchestra was, therefore, reconvened and came to Christchurch to accompany the

²¹² Ibid.

²¹³ Moore, 'The Effects of the Earthquakes on the Musical Life of Christchurch: Orchestras, Choirs and Schools' (unpublished honours' essay, University of Canterbury, 2011), p. 59.

performance – a wonderful experience for those young musicians who performed every bit as well as their senior counterparts would have done.

Domingo was most generous in giving time to the young orchestral players and worked graciously with them. He was also very impressed with their achievement.²¹⁴



Photo: Stacy Squires
Fairfax Media/ *The Press*

Fig. 22. Placido Domingo conducts the National Youth Orchestra of New Zealand in rehearsal for the Southern Opera's fundraising concert of 6 October 2011

This event was a triumph for Doig. Everything pivoted around him. He was the only person who could have done the job. No-one else in Christchurch had the knowledge, or the contacts, to be able to bring such an event off. In fairness to

²¹⁴ Keith Lynch, 'Opera stars sing out their support' in *The Press*, 7 October 2011, p. A1.

James Caygill (CEO of both the CSO and Southern Opera) he was so busy with the CSO tour that he could not possibly have organised such an event. Sadly, Doig succumbed to cancer and died on 13 October – a week after the concert.²¹⁵

Although there were no opera productions in 2011, the opera chorus did give three successful ‘Chorus Concerts’, in local churches, during the year (in April, July and December).²¹⁶ These concerts included a selection of opera choruses from Southern Opera’s repertoire, together with some arias, duets, quartets, sung by individual voices. The chorus members were keen to get back to what they enjoyed doing – they wanted to sing. In a sense, they were a family. One of the chorus members had lost both parents in the February quake²¹⁷ – they were in a bus that had been crushed by falling masonry – and so there was a sense of collective grieving at that April concert. It was “hugely cathartic”.²¹⁸ Music, in such circumstances, brings closure and emotional release.

Chorus concerts continued on into 2012, with a concert entitled *A New Season in Concert* being held in St Augustine’s on 20 April. This event was to be the last performance by chorus members under the Southern Opera banner.

4.4 MERGER WITH NBR NEW ZEALAND OPERA

It became obvious, during 2011, that Southern Opera was never going to get sufficient funding to sustain high-quality opera in Christchurch, and so the company

²¹⁵ Crean.

²¹⁶ Burt.

²¹⁷ Mr E. N. and Mrs B. M. Stick.

²¹⁸ Burt.

entered into dialogue with NBR New Zealand Opera regarding a possible merger.

The move was initiated by Christopher Doig and had the endorsement of “those in governance of Southern Opera”.²¹⁹ Donald Trott, a Director of NBR New Zealand Opera, clearly stated that any merger would not, simply, be an NBR New Zealand Opera takeover. The Southern Opera chorus and the CSO would be engaged for any Christchurch opera performances, just as they would have been were Southern Opera still the stand-alone organisation responsible for staging the performance. In the meantime, however, Southern Opera was ‘out on a limb’ financially, with its only source of finance being the Opera Foundation and the organisation, Friends of Southern Opera. The funding for 2012, that Southern Opera would normally have received from Creative New Zealand, went to NBR New Zealand Opera instead.²²⁰

The company was fortunate, however, in that the Opera Foundation continued to support the role played by Sydney-based accompanist and vocal coach Sharolyn Kimmorley. Sharolyn, who is regarded as one of Australia’s finest vocal coaches,²²¹ comes to Christchurch several times a year and assumes the role of Chorus Director for Southern Opera. Her work in Christchurch has been invaluable, and she has been instrumental in the organisation of the chorus concerts that have helped to keep opera alive since the earthquakes. The Foundation had also been given a grant of \$10,000 from the Cranleigh Harper Barton Foundation (a Charitable Trust) to

²¹⁹ Donald Trott, Director of NBR New Zealand Opera, in an E-mailed response, dated 4 July 2012.

²²⁰ Burt. The merger was announced on 17 September 2012. NBR New Zealand Opera website, www.nzopera.com.

²²¹ Southern Opera website, www.southernopera.co.nz, downloaded 29 June 2012. Sharolyn was Director of Music Administration at Opera Australia until 2003. I have had the privilege of working with her when I assisted the Southern Opera chorus in their concert performance of *Aida*, in May 2010.

assist in bringing Tecwyn Evans to Christchurch to conduct the season of *Tosca*.²²²

When *Tosca* was cancelled after the February 2011 earthquake, the Opera Foundation went back to the donor organisation and proposed an alternative use for the money. Thanks to Sharolyn Kimmorley, an American stagecraft teacher, Chuck Hudson, who works with opera in Western Australia and Queensland, visited Christchurch in November 2012 to coach the Southern Opera chorus.²²³ Unlike a choir, opera is an active art. Performers and chorus must be able to interact and live the parts that they are playing.

NBR New Zealand Opera's Perspective

NBR New Zealand Opera does not favour the concept of smaller-scale opera productions on tour.²²⁴ The company did undertake a tour around the country, about ten years ago, with Donizetti's *Don Pasquale*,²²⁵ but such productions are very expensive and always lose money. And so, while smaller-scale productions might be good for Christchurch at this time, the concept would run counter to the ideals of NBR. Notwithstanding, in order to demonstrate its commitment to Christchurch, NBR New Zealand Opera did stage a small-scale, Glyndebourne-style production of Handel's *Acis and Galatea* at the Tipapa Estate, Greta Valley in North Canterbury (a little over an hour's drive north of the city) on 23 February, 2013.²²⁶ The production featured two former voice performance students of Canterbury University, tenors Andrew Grenon and Oliver Sewell. The Glyndebourne

²²² Burt.

²²³ Ibid.

²²⁴ Trott.

²²⁵ I recall attending a performance of this opera, in Greymouth.

²²⁶ NBR New Zealand Opera brochure for 2013.

atmosphere was emulated by the traditional picnic meal with all the trimmings (including champagne) and was, from all accounts, very successful.²²⁷ Generally, however, such small-scale productions would need to be undertaken independently, something that may now be possible following the establishment of 'Opera Club', an organisation inaugurated on 26 September 2012, specifically for that purpose.²²⁸ The involvement of Sharolyn Kimmorley as director of all Opera Club activities has ensured NBR New Zealand Opera's support for this local enterprise.²²⁹ Similar, in most respects, to the Auckland-based *Opera Factory*, Opera Club provides singers with an opportunity to become involved with opera, and to gain performing experience, both in principal and chorus roles. Some of those involved with Opera Club auditioned, successfully, for places in the chorus for the 2013 NBR New Zealand Opera season of *Don Giovanni*.²³⁰

Currently, NBR presents a production of one of the larger and, often, better-known operas in Auckland and Wellington. Productions commence, alternately, in Auckland and Wellington. The production – principals, sets and costumes – is then transported to the other city where everything is repeated, using the local Chapman Tripp Opera Chorus (which is run by NBR New Zealand Opera). The local orchestra is also engaged to provide the accompaniment. This arrangement works well, and will also apply in Christchurch. Donald Trott pointed out, though, that it would be impracticable for principals, and especially those from overseas, to commit to a three-city season. It would be too long for them. For that reason,

²²⁷ Christine Donaldson, a long-standing member of the Southern Opera chorus.

²²⁸ Burt.

²²⁹ Ibid.

²³⁰ Ibid. Kate could not give numbers.

another production, with a different cast of performers, New Zealanders and overseas singers, would be the way in which NBR would address the problem of the third venue. One way or another, two centres would use the same production, while the other centre would receive a different opera. For example, “Had the merger been in place in mid-2012, the production of *Rigoletto*, [which NBR performed in Wellington and Auckland during May and June] would not have been sent to Christchurch. Instead, a production of [...] another work, possibly *Tosca*, would have taken the stage, as this production was already in storage in Christchurch”.²³¹ Operational details still have to be worked out, but it could well be that, in some years, “the two-centre season could begin in Christchurch and then travel to Wellington, and [that] Auckland would have a re-run of something in storage or something new”.²³²

The merger of Southern Opera with NBR New Zealand Opera was announced on 17 September 2012. The company will give seasons of Puccini’s *Madam Butterfly* in Auckland in April, and in Wellington in May, and will then return to Christchurch in August 2013, with a production of Mozart’s *Don Giovanni* in the CBS Arena. This will be a one-off production that is being designed specifically to suit the venue.

4.5 THE FUTURE

For the opera-loving public, it is important that opera does continue in Christchurch. Life is far from normal, and the city is hungry for anything that brings back that sense of familiarity. Even so, the question must still be addressed as to

²³¹ Trott.

²³² Ibid.

whether audiences are ready for a return to full-scale opera productions. There are still people who are uneasy about going into buildings, such as theatres, where crowds gather, in case another earthquake strikes. Opera will have to re-establish itself in Christchurch, and it may be some years before it can regain lost ground. Much will depend upon the restoration of the Isaac Theatre Royal which will become a central feature in a proposed new Performing Arts Precinct.



Canterbury Earthquake Recovery Authority

Fig. 23. A diagram of CERA's proposal for the layout of the rebuilt Christchurch Central City area.

(The area set aside for a Performing Arts Precinct is the blue area on the eastern side of Colombo Street, between Gloucester Street and the Avon River. It will take in the Colombo Street side of Victoria Square.)

Until the venue is restored, and latest indications suggest that this will not be until mid-2014 at the earliest,²³³ any staged opera productions would have to take place in the CBS Arena, a venue that was never intended for such performances. The logistics of doing so, with the provision of special lighting and the construction of a proscenium arch theatre within the stadium, would make this a very expensive undertaking, although the projected staging of *Don Giovanni* in the CBS Arena, in August 2013, shows that where there is the will, a way of achieving it may be found.²³⁴ Nevertheless, with NBR New Zealand Opera's commitment to opera in Christchurch, a revival does seem to be assured. From discussions with local opera representatives, and also with Donald Trott of NBR New Zealand Opera, it is obvious that the will certainly exists.

²³³ Neil Cox, General Manager of the Isaac Theatre Royal. <http://www.stuff.co.nz>. Accessed 13 January 2013.

²³⁴ See also Chapter 5.1, concerning the Royal New Zealand Ballet.

Chapter 5 BALLET IN CHRISTCHURCH

The effects of the earthquakes on the ballet scene in Christchurch have been severe. Just as with opera, ballet is dependent upon the availability of suitable venues for performances, but the requirements for ballet are different. Ballet is, primarily, a visual art form. This is not to say that the music is unimportant. It is, of course, vital, because the choreography is built around it. Dance is dependent upon the rhythm and expression that the music provides. Both art forms require a venue that has good acoustics, but for different reasons.²³⁵ Opera, because it relies on the particular qualities of the human voice, requires an acoustic that will allow the voice to project with sufficient clarity to enable the words to be heard. Ballet, on the other hand, requires an acoustic that provides clarity for orchestral instruments. That said, ballet companies have been forced to manage as best they could with alternative venues.

After all that has occurred since 4 September 2010, it is natural that one should concentrate on the local situation, since it is with this that one can most easily relate. However, it is not just the local ballet organisations that have been inconvenienced. The disruptions that have occurred here have also impacted significantly on associated organisations beyond Christchurch, especially the Royal New Zealand Ballet. Just as the New Zealand Symphony Orchestra regularly

²³⁵ Wolfe, J., Garnier, M. and Smith, J. (2009) "Vocal tract resonances in speech, singing and playing musical instruments" *Human Frontier Science Program Journal*, 3, 6-23. (downloaded from internet, <http://www.ncbi.nlm.nih.gov/pmc/articles/PMC2689615>, 20 September 2012).

performs in Christchurch so, too, does the Wellington-based Royal New Zealand Ballet.²³⁶

5.1 ROYAL NEW ZEALAND BALLET (RNZB)

The September 2010, earthquake in Christchurch did not have any adverse effect on the operations of the RNZB. The Isaac Theatre Royal was the venue used for ballet in Christchurch and, because it sustained only very minor damage in the September earthquake, remained usable. February 2011, however, changed everything. That earthquake rendered the theatre unsafe, forcing RNZB to revise its touring programme. The Ballet had been scheduled to tour South Island centres with its programme entitled *Tutus on Tour*, in March 2011.²³⁷ The plan was that the company would arrive in Christchurch on 13 March, and stay for three nights. It would have two days off, and then give an evening performance on 15 March, followed by an afternoon performance the following day, 16 March. From there, the company would travel to Oamaru. The Christchurch section of the tour was cancelled, and the company went directly to Oamaru, where the members enjoyed a short break before continuing with the tour. It did, however, stop off in Christchurch on Saturday, 2 April 2011, on the way back to Wellington, and the members of the company attended a gathering organised by the local ballet fraternity. This was a chance to meet with Christchurch ballet supporters. While in the city, the members of the company, and especially those who had been trained

²³⁶ Meredith Dooley, Operations Manager, Royal New Zealand Ballet.

²³⁷ Ibid.

here, signed a pledge committing themselves to the rebuild of Christchurch and vowing not to abandon the city.²³⁸

The company was due to return to the South Island in May/June for a tour lasting three to four weeks. Again, the Christchurch section of the tour had to be abandoned. RNZ Ballet did, however come to Christchurch on the weekend 17 - 18 September 2011, and performed the March programme, *Tutus on Tour*, in the auditorium at Villa Maria Girls' College, in Upper Riccarton. (This programme involved only around half of the company, and so was suitable for this 300-seat venue.)²³⁹ One performance was given on the Saturday, with a further two on the Sunday. Accommodation was found for the performers and crew at motels in Upper Riccarton, handy to the performance venue.²⁴⁰ Unlike the NZ Symphony Orchestra, the effort involved in transporting and setting up the scenery and props for a ballet performance, and dismantling and packing it away afterwards, is such that the company must stay overnight whenever it does a performance on tour.²⁴¹ It is simply not possible to present a performance and then fly home again immediately afterwards.

²³⁸ Glen Harris, a tutor at Southern Ballet in Christchurch. This information was obtained from a telephone call to Mr Harris on Sunday, 17 June 2012, at 7.45 p.m.

²³⁹ Donna Scarlett, Executive Officer, Villa Maria Girls' College. Telephone call, 17 July 2012. The auditorium has a reasonably large stage area, but can only accommodate a small accompanying orchestra. A larger orchestra would obstruct the exit doors.

²⁴⁰ Under normal circumstances, with the Isaac Theatre Royal being in use, the company would have stayed in the central city, at the Poplars Apartments (opposite where the Oxford Terrace Baptist Church used to be) and the Chateau Blanc (Cranmer Square). Both of these hotels have now been demolished.

²⁴¹ Dooley

November 2011 saw the company back in Christchurch, performing excerpts from Tchaikovsky's *Sleeping Beauty*. These performances were given in the CBS Arena, a venue that is far from ideal for ballet. Constructed as an indoor sports arena cum general events centre, it was never intended for artistic performances. Improved stage lighting, as well as a special dance floor, to minimise the risk of injury to the dancers, had to be brought in for each such event. Nevertheless, it was the only venue that was large enough.²⁴² Even so, the company could only perform excerpts from the ballet because the Arena lacked some of the necessary technical equipment, especially a fly tower.²⁴³ Venues that regularly stage ballet and opera performances would have these facilities on hand and available for use at any time. As the production of *Sleeping Beauty* was an existing production – the scenery, costumes, props, and choreography had been in use for some time, and could be transported anywhere – a fly tower was essential to the performance. Alternative arrangements to suit a particular venue would not have been practicable. The dancers, too, were accustomed to working on a set and needed to know exactly how the stage was laid out.²⁴⁴ For this reason, RNZ Ballet has had to exclude Christchurch from its *Cinderella* tour of the South Island, scheduled for August 2012.

²⁴² Ibid.

²⁴³ The raised platform at the side of the stage from which stage hands work the ropes which control the *flies* – the drop curtains, etc., that provide the scenery. It enables the set to be changed between scenes.

²⁴⁴ Dooley.

During February, March and April 2012, members of the company undertook a nationwide tour, presenting NYC²⁴⁵ – *Three Short Ballets From the Big Apple*. The three ballets included in this triple-bill were *Who Cares?*, *Twenty-eight Variations on a Theme by Paganini*, and *Final Dress Rehearsal*.²⁴⁶ Because there was no venue in Christchurch that was suitable for this programme, the company performed in Ashburton (85 kms south of Christchurch) to a very good audience.²⁴⁷ The Ballet was, however, back in Christchurch for a three-performance season of *Giselle* in November 2012. As this was a new production, factors, such as the lack of a fly tower, were able to be taken into consideration from the outset. However, it provided the company with the biggest staging logistical challenge that it has ever faced. To enable the production to go ahead at all, it was necessary for the production department to create a proscenium arch theatre within the CBS Arena, so that only the on-stage action would be visible from front of house.²⁴⁸ The logistics of doing so, and the number of man-hours involved, far exceeded the requirements for all the other venues used on this tour combined. RNZB has had to tour with extra crew and lighting, to make up for the shortcomings of the venue. The lighting requirement, according to RNZ Ballet's Technical Director, Andrew Lees, "[...] was as big as for a U2 staging system".²⁴⁹

²⁴⁵ An abbreviation for New York City. This title, however, allowed RNZ Ballet to play with ideas, referring to the ballets involved in this triple-bill as: *New*, *Young* and *Classic*.

²⁴⁶ Dooley.

²⁴⁷ Amanda Skoog, Managing Director of RNZ Ballet.

²⁴⁸ Without a proscenium arch, all off-stage activity, such as dancers waiting in the wings for their cues, and stage crew carrying out their functions, would have been distracting for the audience.

²⁴⁹ Author unknown, 'Giselle coming to Christchurch', in *Western Community News* (Christchurch: *The Star*), 29 October 2012, p.15.

The Financial Impact on the Royal New Zealand Ballet

RNZ Ballet has always regarded Christchurch as one of the main cultural centres for ballet in the country.²⁵⁰ The loss of performances in Christchurch, and the income that they would generate, has had a significant impact on the financial position of the RNZ Ballet. Suffice it to say that, in 2011, a loss was incurred. The use of the CBS Arena, in Christchurch, has been a major contributing factor in this loss. The venue is in such high demand that it has become expensive to hire – around \$7,700 per day for a ballet performance.²⁵¹ “This”, says Amanda Skoog, “is significantly more than the Isaac Theatre Royal would have cost”. As a national organisation, however, RNZ Ballet feels obligated to make a contribution to the people of Christchurch. Amanda has acknowledged the generous support received from Pub Charity and from the Canterbury Community Trust, which has made the Christchurch performances possible. She also advised that, as an incentive for people to attend the Christchurch performances, ticket prices were reduced.

5.2 THE LOCAL BALLET SCENE

In addition to the national company, the local ballet scene is strong, with two major ballet schools (Southern Ballet and Canterbury Ballet) operating in the city. The first of these, Southern Ballet Theatre, was established by Lorraine Peters in 1975, and teaches ballet, as well as other forms of dance including jazz, hip hop and

²⁵⁰ Skoog.

²⁵¹ Turlough Carolan, Account Manager for V-Base, the company which manages the CBS Arena. Telephone inquiry, 19 July 2012. Turlough did say that a special package could be negotiated where an organisation, such as RNZB, may use the Arena over two or more days, or whenever lengthy set-up and dismantling work is involved. The basic rate, however, remains around \$7,700, depending upon the extent of service provided.

contemporary dance.²⁵² The school caters for a wide range of age groups, from under 4s to adults. Ballet, itself, is divided into three companies, junior, intermediate and senior, and there are also intermediate and senior jazz companies. It is administered as a Charitable Trust.

Southern Ballet: September 2010

When Southern Ballet Theatre was first established, it worked from rooms within the Christchurch Arts Centre, in the central city. It was still using these premises at the time of the September 2010, earthquake. This building was only closed for a very brief time after the earthquake to enable the necessary structural assessments to be carried out. Once it was declared safe for general access, the ballet school continued its work as normal.

February 2011

The Arts Centre, however, sustained severe damage in the earthquake of 22 February 2011. It remains inaccessible and its future has not yet been decided. The ballet school was fortunate in that Lorraine was able to arrange the use of Waimairi School hall. Southern Ballet moved there as a temporary measure, until such time as more permanent accommodation could be obtained. Teaching continued with the minimum of a break.

A new permanent home was found and the school moved to 108 Carlyle Street, Sydenham, in May 2011, towards the end of the second term. This premises has

²⁵² Lorraine Peters, QSM, Artistic Director of Southern Ballet Theatre. Interviewed by telephone 22 May 2012.

space for three dance studios, one of which, Studio No. 1, has been fitted out as a performance auditorium. All the necessary drapery and lighting equipment has been installed and, since the studio is large enough to accommodate an audience of around eighty, it can easily be used for ballet performances. As a result, Southern Ballet is not inconvenienced by the lack of a performance venue. (Southern Ballet's original studio, at the Arts Centre, was able to seat an audience of around ninety-five.)²⁵³

Canterbury Ballet

By way of comparison, the second ballet school, Canterbury Ballet, has endured much greater hardship as the result of the earthquakes, than has Southern Ballet. Canterbury Ballet is an independent academy of dance that was established thirty years ago, as the Missevich Academy of Dance, by Taisia Missevich.²⁵⁴ As the academy grew, and became known for its work in encouraging dance in the community, it moved from the Arts Centre to its own premises at 190 Montreal Street, in 1989. This was a large building, with an upstairs area which Taisia sub-leased to other tenants. The academy changed its name and identity, in 1997, to Canterbury Ballet. The school is not registered with NZQA. To become registered, it would need to maintain a roll that would be sufficient to enable it to remain economically profitable.²⁵⁵ There is not the population base in Christchurch from which to choose dancers and so, to maintain the economic balance by accepting

²⁵³ Marion Champ, Office Administrator at Southern Ballet Theatre.

²⁵⁴ Taisia Missevich, Director of Canterbury Ballet.

²⁵⁵ New Zealand Qualifications Authority, *Guidelines for the Registration of Private Training Establishments*, Downloaded from an E-mail from Sue McLeish at NZQA., 22 May 2012. (See Appendix K.)

students who may not be right for the profession, and who would be unlikely to reach the standard required, would place the integrity of the school at stake – something that Taisia is not prepared to consider. Because the school remains independent, the students do not qualify for student loans. Taisia provides “basic foundation training, artistically unaffected”.²⁵⁶ She describes herself as a “corrective tutor, who concentrates on technique, and provides a blank canvas for another company or tertiary institution to overlay with whatever it needs from the student”.



Photo: Andrew Moore

Fig. 24. Canterbury Ballet’s premises at 190 Montreal Street, Christchurch, after the 2011 earthquake

²⁵⁶ Mishevich. It is easy to put an affectation, or particular style, into a student – something that ballet companies do not want.

Canterbury Ballet: September 2010

The September earthquake had little effect on the activities of Canterbury Ballet.

The back studio, the largest of the three studios, was lost, and only restricted access to the others was permitted. Nevertheless, business continued as best it could, and Taisia's upstairs tenants allowed her to use some of this upstairs space. The quake did, however, force Taisia to seek an alternative venue for the Canterbury Ballet Youth Company's production of *Giselle*, which had been scheduled for early December 2010.²⁵⁷ This production was to have taken place in the Isaac Theatre Royal. However, because of the uncertainty, in those early days, as to whether the theatre would be available, the production was moved to the Elmwood School Auditorium, and went ahead as planned.

February 2011

For Canterbury Ballet (and for Taisia, personally) the February earthquake was "life changing".²⁵⁸ The ballet school premises, in Montreal Street, was within the cordon – that area of the city to which access was prohibited. The building, itself, was in a terrible state. The rear of the building was on the verge of collapse, with the badly-cracked walls no longer fully supporting the floors. With liquefaction right throughout the building, "deep enough to cover one's shoes",²⁵⁹ it was totally uninhabitable. Because the whole area was off-limits, Taisia could not begin to assess the extent of the damage sustained. It was two to three weeks before any indication of the level of loss could be obtained.

²⁵⁷ The Canterbury Ballet Youth Company is made up of some of the senior students as well as the full time students.

²⁵⁸ Missevich.

²⁵⁹ Ibid.

Taisia immediately set about looking for new premises and, along with five other associated organisations, took over the lease of a building at 35 Acheron Drive, a commercial and light industrial area between Blenheim Road and the railway line. The school reopened there on 8 April 2011.²⁶⁰ “It was a great idea but, unfortunately, not everyone had the same amount of determination and ‘stickability’. It was never going to be an instant success but, if other organisations brought their client-bases with them and started re-building their businesses and, as long as they paid their rent, it would be workable.”²⁶¹ Taisia estimated that it would take at least two years before things would be back to normal. Unfortunately for her, as the result of the strong earthquake aftershocks of 23 December 2011, three of the five other organisations walked away from their written lease agreements at the end of December 2011, leaving her to pay the rent for the whole premises which she had outfitted. This she could not afford to do, and so she was forced to look for another organisation to take over the lease of the whole building. As luck would have it, “the Insurance Assessors were forced to move out of their building in Mandeville Street, Lower Riccarton, as it had been declared unsafe. They agreed to take over the lease of the whole building at 35 Acheron Drive. This arrangement has worked out well.”²⁶²

In the meantime, a much smaller building, situated just across the road in Acheron Drive, became available and Canterbury Ballet is now working from there – “back”, as Taisia says, “to where she started thirty years ago, with one studio and one

²⁶⁰ Ibid. See also the map in Appendix G.

²⁶¹ Missevich.

²⁶² Ibid.

person [herself] doing most of the teaching". (Other tutors have been engaged, on a contract basis, to teach the various other dance genres.) Philosophically, Taisia accepts the situation for what it is. "We have, simply, downsized. From four studios, we are now down to one, and with just one teacher."²⁶³ One can only imagine how she would have felt, seeing thirty years' hard work undone in such a brief period of time. All she would say was that it had been "very difficult".

There is a positive aspect to the downsizing, however. It has allowed Canterbury Ballet to become more elite. Revenue is down, certainly, but so are the expenses. Also, the level of administrative work needed has been greatly reduced. It makes good economic sense, in the present circumstances, to remain a tightly-knit entity, small and elite, to provide a really good service and produce good dancers, which is what Canterbury Ballet does.²⁶⁴

5.3 STUDENT NUMBERS

Southern Ballet

It is difficult to give a true indication of the number of students enrolled with Southern Ballet because they are not regarded, simply, as individuals. A straight head count does not reflect the true position. The Office Administrator at Southern Ballet Theatre, Marion Champ, thinks of student numbers in terms of 'class/students', and so a student who is enrolled in two classes, for example, would be regarded as two class/students. Tuition fees and funding, as well as class sizes

²⁶³ Ibid.

²⁶⁴ Ibid.

and teaching workloads, are determined by the number of students enrolled in each class. Prior to the earthquakes the student roll stood at around 570 - 580 class/students. In May 2011, this number had dropped to around 420. The Artistic Director of Southern Ballet Theatre (Lorraine Peters) says that there were a few students who discontinued, either because their families had moved away, or for other reasons related to the earthquakes (for example, families needing to reassess their priorities) but, in most cases, parents were keen for their children to continue. The feeling of belonging in an organised programme, such as ballet, has given all who have been associated with the school something to hold on to.²⁶⁵

By February 2012, the roll of students receiving training had risen to 522 class/students. As at the end of May 2012, the number has risen further to 579, around the same number as before the earthquakes. Since then the roll has remained at that level. Some of the increase in student numbers came as the result of the closure of two other dance schools. These were the schools run by Antoinette McKay, at Prebbleton (13 kms south west of Christchurch) and the Carl Myers International Ballet Academy, in the central city. While these closures may not have been directly earthquake-related, the quakes provided the catalyst for the teachers concerned to re-define their priorities.²⁶⁶

Understandably, the adult classes were hardest hit by the earthquakes. The survival of the students, themselves, as well as that of their families, became their most

²⁶⁵ Lorraine Peters mentioned the situation that occurred in London, during the blitz, where the Royal Ballet school continued to function despite the devastation, and parents still sent their children along for classes, as an example of the need to maintain those things that are familiar.

²⁶⁶ Champ. Marion did not have the actual numbers available.

pressing need, and incidentals were forced to take second place. Class numbers have built up again and are almost back to the pre-earthquake level. In May 2012 there were twenty-five adults attending classes. This level has continued into 2013. The school is also trying to build up the beginners' class of 'under fours'. It is only natural that parents would have been concerned about the safety of the Carlyle Street premises, but it is a modern, mostly single-level structure and has been certified as totally safe. The class has a starting age of three and a half years and will often begin the year with only three or four pupils but numbers increase as the year progresses. A total of eighteen children attended the Tuesday classes on 29 May 2012, while four more attended the Thursday class. In 2013 there have been two classes running, each with eight pupils.

Canterbury Ballet

Prior to the earthquakes there were 180 students enrolled at Canterbury Ballet. This has now dropped to around 110, which is about the maximum the school can handle under the present circumstances. There is a waiting list for places. Ten families have discontinued as the result of emotional stress, while many of the others have been lost through relocation, (either because they have relocated or because, with the move of the school to Acheron Drive, it has become impracticable for them to come to the new premises. Traffic density is a major issue on, and around, Blenheim Road. At most times during the week the roads are congested.)

5.4 LOSSES SUSTAINED

The losses sustained by both of these ballet schools have been considerable.

Southern Ballet, which was still working at the Arts Centre at the time of the February 2011 earthquake, lost its entire wardrobe and all its stage props. Ballet staff were allowed just one hour in which to recover essential equipment. Office equipment and administrative records took precedence. Nothing else was able to be recovered. Among the costumes and sets lost were those used in the ballet's first production of *Giselle*. These were beautiful costumes. The losses are covered by insurance, but it will be very difficult to replace these costumes. Many of them were made by dressmakers who had given their time and expertise on a voluntary basis. Lorraine Peters observed that it is almost impossible to find a dressmaker who would be willing to do that now. She has, however, appealed, through Southern Ballet's web site, for people who would be willing to help in this regard to make contact.

Canterbury Ballet's losses, as the result of the February 2011, earthquakes, have been huge – both for the school and for its director (Taisia Missevich) personally.²⁶⁷

As Taisia said,

Canterbury Ballet lost everything. The Montreal Street premises had a ground floor area of 6000sq. ft., which had been fitted out with professional dance floors. These were special *Harlequin* dance floors, which had been imported from Sydney.²⁶⁸ They were damaged, beyond recovery, by the liquefaction. Costumes (around \$50,000 worth), sets, props, and stock (dance-wear and other necessary items which were sold to students), were also lost when the Montreal Street premises had to be abandoned. Many of the mirrors had also been broken, and the full kitchen that had been available for the students

²⁶⁷ Ibid.

²⁶⁸ Special dance floors are essential when one is teaching professional students, in order to lessen the risk of injury.

to use, as well as floor coverings, et cetera, were all destroyed.

Taisia's losses, here, were considerable, amounting to around \$180,000.²⁶⁹ These losses, combined with the extra expense of having to pay rent for the larger Acheron Drive building when her tenants walked away from their lease agreements, have left Taisia in a very difficult financial situation.

Canterbury Ballet had to rely on its own insurer for all claims because, as a non-residential property, the Montreal Street premises was not covered by the Earthquake Commission (despite the fact that the Policy said that it was).²⁷⁰

According to Taisia, "Dialogue with the insurer is progressing well." The value of some of the items would have surprised any insurer, and Taisia estimates that she had around \$500,000 worth of costumes in storage. The price of a basic *tutu* is \$750.²⁷¹ Canterbury Ballet buys most of its *tutus* from Royal New Zealand Ballet. (When RNZB decides to do a completely new production, it will obtain a new set of costumes that will have been designed specifically for that production.) \$750 is a good price, because the *tutus* are all hand-made, boned, hand-embellished, and a layman would not realise the cost involved in their making. Depending on the degree of embellishment, the number of gemstones, and other ornamentation, a *tutu* can cost up to \$1500.

²⁶⁹ Missevich.

²⁷⁰ Ibid.

²⁷¹ Ibid.

5.5 BALLET PERFORMANCES SINCE THE EARTHQUAKES

Once Southern Ballet's new school, at Carlyle Street, was up and running all ballet performances for 2011 went ahead as planned.²⁷² The full-time dancers and the senior ballet company performed a season of ballets entitled *Graduation Ball* and *The Party's Over* in mid- October, while the jazz company and the hip hop dancers gave performances of *Halloween*, something of a *danse macabre* on 29 and 30 October.



Photo: Southern Ballet Theatre Trust
Promotional Brochure, 2012

Fig. 25. Southern Ballet's Senior Ballet Company Dancers in *Graduation Ball*

In mid-April 2012, the full-time dancers, along with the senior company performed a season of *Coppelia*. Glen Harris, one of the school's tutors, was able to borrow a full set of costumes from the Royal New Zealand Ballet to enable that season to go

²⁷² Peters.

ahead as planned.²⁷³ Southern Ballet is grateful for the generous support given by RNZB on this occasion. The junior and intermediate ballet companies performed a season of ballet for children in July 2012, and the beginners gave a concert on 30 September. A jazz festival was held at the beginning of October 2012 and a *Halloween* performance by the jazz and hip hop dancers was given at the end of October. A Christmas Gala Season was also performed on 19 and 20 December 2012.

A copy of the Southern Ballet Theatre Trust brochure for 2012 is included in Appendix J, along with the school's timetable for Term 2 (2012) which gives an indication of the usage made of the facilities at Carlyle Street.



Photo: Southern Ballet Theatre Trust
Promotional Brochure, 2013

Fig. 26. Southern Ballet, Senior Company (2012): A scene from *Coppelia*, Act II

²⁷³ Ibid.

With the Isaac Theatre Royal out of action, Canterbury Ballet has had to make alternative arrangements for its performances. Normally, the company would give three performances each year:²⁷⁴

- a Junior School performance (at the beginning of August),
- a Triple Bill performance by the full-time students, (three separate productions each, usually, of a different genre). This was staged in the Elmwood School Auditorium from 15 – 17 August 2012.
- a Full Ballet (in December).



Photo: Stacy Squires
Fairfax Media/ The Press

Fig. 27. Principal dancer, Lily Cartwright, rehearsing Act 1 of *Don Quixote*, as part of Canterbury Ballet's *Emerge* Season

²⁷⁴ Missevich.

Regrettably, full ballet performances are no longer possible because there is no venue that has the necessary fly floor. This means that the company needs to be more creative and to find alternative ways to achieve what it sets out to do.

For its end of year production in December 2011, Canterbury Ballet went to Elmwood School. In 2012, the Ballet has been using Middleton Grange School Performing Arts Centre, although it did go back to Elmwood in August. While these venues are not ideal, they are the best that are available. Performance dates for 2012 have already been booked at Middleton Grange. (These bookings were made very early in the year in order that the most suitable dates could be obtained.)

“There is a silver lining to every black cloud, however. A lovely little theatre is now available in Ashburton, about 85 kms south of Christchurch, and Canterbury Ballet may well take its productions there in future.”²⁷⁵ The school will also combine with the Nelson Academy of Ballet in December 2012. This is placing a terrific strain on Canterbury Ballet’s Director, Taisia Missevich, since all of the teaching load will fall on her. From the beginning of June 2012, she has been working 7 days a week. “In the past”, she says, she “would have had a tutor come in who could ‘start rehearsing Act 1’, while she, herself, would be taking a class”. When asked whether she has needed to adjust her teaching style to accommodate the stresses that some of her pupils may have been facing as the result of external influences, Taisia said that she had maintained her normal style. Her approach has been to preserve the

²⁷⁵ Missevich. The Ashburton Trust Events Centre, generally referred to as the Ashburton Performing Arts’ Centre. This is the same venue that RNZB used, see f/n 248.

sense of normality. As she says, “We are here to dance, so let’s get on with that and enjoy ourselves.”

Taisia remains positive about the future of ballet in Christchurch. Despite the difficulties that she is currently experiencing, she is confident that Canterbury Ballet will rebuild over the next two or three years and that the school will be back to normal before long. Already, she has noticed a quickening of interest and enthusiasm.

Despite the inconveniences that RNZB, Southern Ballet, and Canterbury Ballet have suffered, all three organisations are determined that ballet in Christchurch will survive. The quickening of interest and enthusiasm that Taisia Missevich referred to is occurring right across the ballet scene.

Chapter 6 CHAMBER MUSIC

Today, the term 'Chamber Music' usually refers to music written for a small instrumental or vocal ensemble, with one performer to a part, and intended for performance in a small venue, such as the drawing room of a large residence.²⁷⁶ It comes from the Italian *Musica da Camera* which, in the sixteenth and early seventeenth centuries, referred to the music that was performed in the halls of the aristocracy, as distinct from the music of the church (*da Chiesa*) or the theatre (*di Teatro*).²⁷⁷ As Bashford puts it, "the term implies intimate, carefully-constructed music, written and played for its own sake, [... often] for the social and musical pleasure of playing together." One tends to think of chamber music in terms of the string quartet, the piano trio or other similar combinations. However, the description 'chamber' can also be used to denote a small orchestra or choir, with just a few musicians to each part, that is able to perform in intimate surroundings.²⁷⁸ Most centres in New Zealand will have groups of musicians who will get together to play some of the vast repertoire, simply for the pleasure they receive from so doing. In addition to the local organisations, there is also a nationwide organisation responsible for organising tours of New Zealand by recognised international professional groups – Chamber Music New Zealand (CMNZ).

²⁷⁶ Christina Bashford, 'Chamber Music' in *The New Grove Dictionary of Music and Musicians*, 2nd edn, vol. 5, ed by Stanley Sadie (London: Macmillan, 2001). A *lieder* recital incorporating one of Schubert's Song Cycles would also fit this definition if it were performed in such an environment. p. 434.

²⁷⁷ Peter A. Scholes, *The Oxford Companion to Music*, 7th edn (London: Oxford University Press, 1947). p. 151.

²⁷⁸ The University of Canterbury has a Chamber Orchestra, comprised of selected performance students, while the twenty-six voice, Jubilate Singers are a Chamber Choir.

6.1 THE NATIONAL SCENE: CHAMBER MUSIC NEW ZEALAND

Chamber Music New Zealand concert tours have to be planned two or three years in advance, since most of the artists concerned – soloists, string quartets, et cetera – perform internationally, and are booked-up for years ahead. There is limited room for flexible planning, given the complex jigsaw puzzle that has to consider both artist and venue availability.²⁷⁹ The loss of performance venues in Christchurch, has caused CMNZ to re-examine its entire concert schedule, not only for 2011, but also for 2012 and beyond. Alternative venues could be found, although their seating capacity was considerably less than that of the 934 seat James Hay Theatre.

Aurora Centre (Burnside High School)	705
St Andrew's at Rangi Ruru	450
St Michael and All Angels' Church	500 – although the pews are rather uncomfortable
Performing Arts Centre (Middleton Grange)	301
St Augustine's Church (Cashmere)	200 – 250

None of these venues is managed. Organisations using them need to provide their own front of house volunteers, as well as someone to cater for the performers.²⁸⁰

September 2010 Earthquake

Chamber Music New Zealand had scheduled a concert, in the James Hay Theatre, featuring the *Doric* String Quartet and the Australian pianist Piers Lane, for Monday, 6 September.²⁸¹ Lane was staying in a room on one of the upper levels of the Crowne Plaza Hotel, adjacent to the Town Hall complex (which housed the James

²⁷⁹ Euan Murdoch, CEO of Chamber Music New Zealand. E-mail response dated 20 December, 2012.

²⁸⁰ Jody Keehan, Chamber Music New Zealand's Concert Manager for Christchurch, and District Co-ordinator for New Zealand Community Trust (NZCT) Chamber Music Contest. Interviewed 28 March 2012.

²⁸¹ CMNZ Promotional Brochure, *Kaleidoscopes 2012*.

Hay Theatre) when the earthquake struck. All guests were instructed to vacate the building, in their night attire, and to assemble in Victoria Square. Lane, barefooted, cut a foot on broken glass as he was getting out, and had to spend a couple of hours outside, in the cold, until people were allowed to return to their rooms and collect their belongings. Somehow he was able to post a 'blog' using his cell phone and, within twenty-four hours, his account of events reached the UK Press.²⁸² Lane was taken in by Murray Shaw, ex-CEO of the Christchurch Symphony Orchestra, who was a personal friend.

Meanwhile, the *Doric* String Quartet was in Sydney, on their way from the United Kingdom to New Zealand, and had been scheduled to fly to Christchurch later that morning. The flight was delayed. They eventually arrived about two days later and bounced down at Christchurch Airport before flying on to Invercargill. Jody Keehan and Piers Lane met them at the airport and Jody was able to give all the musicians their payment for their New Zealand tour – fortunately she had visited the bank on the Friday before the earthquake – and they were on their way.²⁸³ There could be no opportunity for a rescheduled concert because the quartet had concert engagements back in UK.

Chamber Music New Zealand national office in Wellington was very quick to respond to the situation, working out how the subscribing public could be compensated (refunds, discounts, or however else the subscribers might wish to proceed). Approximately 30% of subscribers elected to take a refund of their

²⁸² Keehan.

²⁸³ Ibid.

unused tickets.²⁸⁴ CMNZ had already arranged for an additional concert, *Schubertiade*, a free bonus concert on the occasion of their Diamond Jubilee. As compensation for the missed *Doric* concert, CMNZ offered subscribers the opportunity to bring a friend to *Schubertiade*, free of charge. In addition, Piers Lane offered to give a free concert for the chamber music subscribers. At this free concert he played for an hour, mainly Chopin, but finished with Dudley Moore's take-off of Rachmaninov. This fun piece was greatly appreciated by the audience as it alleviated the sombre reality of the quakes, as did Robert Constable's live piano accompaniment to the screening of the silent film *The General* in 2012.²⁸⁵

With the James Hay Theatre still able to be used after the September earthquake, certain precautionary measures had to be put in place for the next concert.²⁸⁶ All the hosting staff at the Town Hall complex had been trained in evacuation procedures, but even so, an announcement was made, from the stage before the performance, advising everyone, including the musicians, how they could vacate the building in the event of another earthquake and where they could go that would be safe.

There was, however, the problem of accommodation for the performers. For the first concert in 2011 (9 March), by the *Eggner* Trio, the performers were booked in at the Holiday Inn, opposite the Hotel Grand Chancellor. Jody had communicated to Wellington that she was not happy about that decision, because of traffic

²⁸⁴ Ibid.

²⁸⁵ Many people were heard to say, after attending this screening, that it was "just what we needed".

²⁸⁶ Ibid.

difficulties. (Manchester Street had only just been reopened after the September quake, and was 'one way' at that location.) Although Jody set about looking for alternative accommodation, subsequent events – the February 2011 earthquake – forced the cancellation of that concert.

February 2011

After the February earthquake, Chamber Music New Zealand management made the wise decision that all concerts in Christchurch for 2011, would begin at the earlier time of 6.30p.m.²⁸⁷ CMNZ considered the safety of Christchurch people at night, especially given the dangerous state of many of the roads.

The Town Hall complex was no longer usable, and so CMNZ had to look around for another venue that could seat around 400. St Andrew's Church at Rangi Ruru Girls' School, a building that had not been used as a concert venue previously – at least, not on a regular basis – was chosen. It had a capacity of around 450, with the seating in church pews. As a consequence, audience members could not be allocated seats. Subscribers had a reserved seat, and expected to have that same seat every time. Jody produced a seating plan for St Andrew's, which made it possible to allocate seats according to the level of subscription paid (A or B reserved seating). The plan allowed for a general admission (GA) area as well as for special A and B reserves.²⁸⁸ Jody's seating plan is now being used by other groups who use St Andrew's for their concerts.

²⁸⁷ Ibid.

²⁸⁸ Ibid.



Photo: Andrew Moore

Fig. 28. St Andrew's Presbyterian Church at Rangī Ruru Girls' School, Merivale, Christchurch.

Ticketing, for chamber music concerts, is handled by CMNZ national office, Wellington.²⁸⁹ Subscribing members receive their tickets directly from Wellington. Ticketek is contracted to handle all additional ticket sales. However, Ticketek was out of action for a time, which meant that CMNZ had to revert to door sales. Jody was faced with having to find volunteers to man the door, taking tickets and directing patrons to the correct seating areas, as well as having to provide catering (a snack and refreshments for the artists).

St Andrew's is a difficult building for managing door sales, because the main entranceway is narrow. Some people were having to buy tickets while others, who

²⁸⁹ Ibid.

had paid for their tickets as part of the subscriptions, only needed to uplift them. All of these patrons, together with those who had already bought their tickets and were queueing to get in the doors, created confusion. Jody had to arrange for a volunteer to go outside and to direct people accordingly.

The Parish Council at St Andrew's would not allow CMNZ to bring a concert grand piano into the church.²⁹⁰ Instead they gave CMNZ access to the upright piano that was there. After long negotiations, the Parish Council decided that, although CMNZ could still use the venue for a string quartet, they felt that the church should revert to its primary function.²⁹¹ Three concerts were held there, but in May 2011, CMNZ moved its concert base to the Performing Arts Centre auditorium at Middleton Grange School. This venue was first used for the Chamber Music Contest, a nationwide chamber music competition for young secondary school musicians in New Zealand.²⁹²

Something unexpected then happened. The British violinist, Tasmin Little, was coming to Christchurch to work with the CSO.²⁹³ Even though that concert had had to be cancelled, she came, nevertheless, because she was also touring with CMNZ, presenting a programme called *The Naked Violin*. She offered to do a performance of this programme, on 20 May 2011, for no fee.²⁹⁴ CMNZ paid for the venue and

²⁹⁰ Ibid.

²⁹¹ Ibid.

²⁹² CMNZ's website, accessed 4 April 2012.

²⁹³ Christchurch Symphony Orchestra, concert brochure.

²⁹⁴ Keehan.

organised the concert.²⁹⁵ That was the first Chamber Music concert after the February earthquake. It was an invitation concert for CSO and CMNZ subscribers only. Donations for the CSO instrument fund were collected after that concert and a total of \$1537 was raised.

Planning and organisation of concert performances

As previously stated, international artists maintain full diaries of engagements, with very little room for flexibility. CMNZ was, however, fortunate to be able to adjust the date of the *I Musici* concert in order to gain the use of the Aurora Centre. CMNZ was also able to use the Aurora Centre for *Enso* String Quartet's concert with Michael Endres (a concert pianist of international repute who is currently Professor of Piano at the U. of C. SoM) on 23 October 2012.²⁹⁶ Although the stage area of the Aurora Centre was too large for this concert it was able to be modified through the use of sound screens, borrowed from the CSO for the occasion. "One good thing to come from the earthquakes has been the increase in co-operation between musical organisations. Groups have had to contact each other to get information, advice, and resources."²⁹⁷

Membership

In 2010, prior to the September earthquake, Chamber Music New Zealand had 376 subscribing members in Christchurch, plus around forty 'flexi-passes'.²⁹⁸ The flexi-

²⁹⁵ Ibid. Jody advised that she did not submit an invoice for the work that she still had to do. CMNZ did, however, give her an honorarium.

²⁹⁶ I attended this concert, and there was a very good attendance.

²⁹⁷ Keehan.

²⁹⁸ Ibid. Also *Kaleidoscopes 2012*, the Chamber Music New Zealand Concert Season brochure.

pass system works on a basis by which one may pay, at the beginning of the year, for six concert seats, and then decide, later, how one wishes to use them. One may, if one so chooses, use all the seats for one concert, or alternatively, to take a friend to a concert. Some flexi-pass holders keep the pass solely for their own use and just attend those concerts that interest them. There were also between thirty and forty school students who were regular attendees.

For most concerts, the number of subscribers attending would have half-filled the James Hay Theatre. Door sales would have added another hundred or so to that and so audience numbers would have been between 500 and 600. After February 2011, the number of subscribers dropped to less than 200. These were the core A and B Reserve subscribers, and existing school subscribers.

Up until November 2011, Jody felt that she had a lot of empty seats, mainly because of low pre-concert ticket sales, although the sales at the door on the night were usually good. Numbers seemed to depend on how people were feeling at that time, and whether there had been any more earthquakes. It was only at the *Ensemble Liaison* concert, in November, that Jody was able to feel that her subscribers were returning. Subsequently, the number of subscribers increased and, for the 2012 season, stood at 190. Four of CMNZ's 2012 concerts in Christchurch were sold out.²⁹⁹

²⁹⁹ Murdoch.

Since the earthquakes, CMNZ has changed the way that school tickets are distributed.³⁰⁰ The offer is:

- For all schools: \$150 for the season, which entitles them to tickets for nine students, plus a teacher, for each concert .
- For Independent Registered Music Teachers: five seats for \$25 for each concert. This option only applies to students up to secondary level. Different arrangements apply for tertiary students.

6.2 VISIT BY THE NEW PURPLE FORBIDDEN CITY ORCHESTRA OF BEIJING

A visit to Christchurch by the New Purple Forbidden City Orchestra from Beijing (China's finest ensemble of traditional instrumentalists) had been scheduled for 21-23 March 2011, as part of a tour of New Zealand cities which included performances at the 2011 Auckland Arts Festival.³⁰¹ This 11-member orchestra plays mixed programmes of traditional Chinese music as well as new works that have been written specially for it. During its time in Christchurch it had been hoped that the orchestra members would conduct a composition workshop, in association with the U. of C. SoM, as well as presenting a short concert. The visitors hoped to spend time at the SoM, talking to staff and students about Chinese music. A reception for the orchestra had also been planned by the University's College of Arts. The New Zealand tour went ahead but, owing to the earthquake and the continuing heavy aftershocks, the visit to Christchurch was cancelled.³⁰²

³⁰⁰ Keehan.

³⁰¹ Dr Gao Ping – a former lecturer in music at the U. of C. SoM who has returned to China. E-mail dated 28 October, 2010. The musicians were close colleagues of Gao Ping's father at the China Conservatory of Music, in Beijing, which explains the U. of C.'s involvement with the proposed visit.

³⁰² Maxima Artist Managements Ltd website www.maximaltd.com, Accessed 11 February 2013.



Photo: Maxima Artist Management Ltd. Website
www.maximaltd.com

Fig. 29. The New Purple Forbidden City Orchestra of Beijing.
 The orchestra had been scheduled to visit Christchurch in March 2011

6.3 CHAMBER MUSIC IN CHRISTCHURCH

In addition to the national organisation, there are other groups in the city that come together regularly in order to perform chamber music. Christopher Marshall, a resident of Ohoka, just north of Christchurch, began a series of recitals under the title *Christopher's Classics*, around the year 1995, with the aim of providing concert opportunities for musicians.³⁰³ These recitals are, first and foremost, for the performers – audience patronage, important though it is, was not the main consideration. They were generally held at 8.00 p.m., on a Tuesday or Thursday, five or six times a year. In addition to these chamber music recitals there was also

³⁰³ Christopher Marshall, telephone interview, 26 January 2013. Brochures for the 2011, 2012 and 2013 seasons are included among the appendices to this thesis.

an annual all-day piano recital in which between 12 and 16 pianists would play from 11.00a.m. to 4.30 p.m. Individual performers were able to play for up to half an hour. These all-day piano recitals featured artists from Michael Houston, Diedre Irons and Michael Endres, to University music students.³⁰⁴

Prior to September 2010, all concerts in the *Christopher's Classics* series were held in the Great Hall of the Arts Centre, in central Christchurch – a venue that was ideally suitable, acoustically, for chamber music, and could accommodate an audience of 230 comfortably. Music was drawn from the standard chamber music repertoire – string quartets, piano trios and solo performances, vocal or instrumental, with piano accompaniment. After the September earthquake, however, the Great Hall was no longer available, and so the concerts were transferred to the Maurice Till Auditorium (the former Chapel at the Christchurch Music Centre) which, although it had sustained some damage in that quake, was still usable. It was to suffer further damage in the February 2011, earthquake and has, along with the remainder of the Music Centre, been demolished completely.

³⁰⁴ Ibid.



Photo: Elaine Dobson

Fig. 30. Maurice Till Auditorium, showing damage from the earthquake of 22 February, 2011. Subsequent aftershocks caused further damage and it, and the nearby CSM, have been demolished.

As the result of the February earthquake, Christopher Marshall was forced to look for a new venue for his concert series, and was able to use St Andrew's Church at Rangi Ruru Girls' School, but this was only a temporary solution. For reasons outlined earlier in this chapter, St Andrew's ceased to be used as a concert venue, so Christopher made another move, this time to St Michael and All Angels' Anglican Church in the central city. For the last year and a half St Michael's has been the venue for all recitals in the *Christopher's Classics* series. Acoustics there are more satisfying for both performers and audiences.

Audience numbers

Christopher's Classics is a subscription series of concerts. Prior to the earthquakes there were 140 subscribing members. Door sales of tickets were also accepted. These numbers dropped to 115 subscribing members after February 2011. Numbers have now climbed back to 140 and, with door sales, Christopher is averaging between 170 and 180 patrons at each concert.

Apart from the obvious problem of finding a suitable venue to replace the Great Hall, the *Christopher's Classics* concert series has not been disadvantaged by the earthquakes, in that the Sunday afternoon concerts have carried on without disruption. The fact that the replacement venues have not been available for a full day at a time has, however, forced the discontinuation of the all-day piano recitals.

6.4 THE INTERNATIONAL AKAROA MUSIC FESTIVAL

Every January, for the past six years, there has been a music festival in the Banks Peninsula town of Akaroa, around 85-90 kms east of Christchurch. The International Akaroa Music Festival, as it is known, is the initiative of Wolfgang Kraemer, the director of the Pettman Junior Academy. Wolfgang was also a part-time lecturer in Performance Recorder at the University SoM. The festival takes the form of a music school, with one-on-one practical tuition being given by prominent musicians from New Zealand and overseas to those students who attend the ten day event.³⁰⁵

³⁰⁵ The tutors working at the 2013 festival included 3 from the United Kingdom, 1 from Switzerland, 1 from Australia, a German cellist who is now working in New York, and who was called in as a late replacement for the advertised Brazilian cellist, 3 Germans who are now living in

Master classes are also provided, and there is a recital of chamber music each evening. There are also daily matinee performances in St Peter's Anglican Church, Akaroa, that involve some of the student performers. Until 2011 these performances were given in the Gaiety Hall, in central Akaroa, a quaint old wooden building with a reasonably good acoustic.



Photo: Andrew Moore

Fig. 31. The Gaiety Hall, Akaroa, the former venue for the International Akaroa Music Festival recitals

Although the Gaiety Hall survived the September 2010 earthquake, it has succumbed to the Christchurch City Council's new structural repair policy.³⁰⁶ The body of the hall was still intact, but a small addition at the rear of the building was coming away as a result of the earthquakes. It can, and will, be repaired but, under

Christchurch and teaching at the University SoM, as well as 8 New Zealanders.

³⁰⁶ The Banks Peninsula County Council became absorbed under the Christchurch City Council in March, 2006. www.localcouncils.govt.nz. Accessed 2 April 2013.

the new regulations it will have to be upgraded to meet 67% of the revised building code. In the meantime, the building is not able to be used. The festival organisers, Wolfgang Kraemer and his wife, Edith Salzmann, both of whom were on the staff of the SoM, were forced to seek alternative accommodation, and were fortunate to obtain the use of the Akaroa Area School auditorium for the 2012 and 2013 festivals. Larger than the old 200 seat Gaiety Hall, and not as conveniently located, the school auditorium could, comfortably, seat an audience of 250, and still have space for refreshments during the interval.



Photo: Andrew Moore

Fig. 32. Interior of the Akaroa Area School Auditorium, venue for the International Akaroa Music Festival recitals

Attendances at concerts fell away for the 2012 festival, probably because of the earthquakes, but have picked up again in 2013. Attendances at the matinee concerts have increased as a result of the earthquakes, because Akaroa now hosts

visits from overseas cruise ships that would otherwise have gone to Lyttelton, the main shipping harbour for the region. Lyttelton sustained major damage to its port facilities as well as to the town's infrastructure and is no longer capable of handling large cruise liners with the huge number of passenger movements in and out of the port. Akaroa has picked up this business, and quite a number of the visitors take the opportunity to attend a recital of music played by eminent international musicians.³⁰⁷ These visitors are unable to attend the evening performances because they coincide with cruise ship departure times.

6.5 NEW ZEALAND INTERNATIONAL CELLO FESTIVAL AND COMPETITION

One organisation that has become a casualty of the earthquakes is the New Zealand International Cello Festival and Competition. Formerly known as the Adam International Cello Festival, this event was founded in 1995 by Alexander Ivashkin, at that time Professor of Cello at the U. of C. SoM, and his wife, Natalia Pavlutsкая. Its Patron was the great Russian cellist, Mstislav Rostropovich. The concept of the festival was to bring the world's leading young cellists to Christchurch for a 7-day programme of recitals, master classes, workshops and a social gathering. The festival was also a competition which culminated in a Gala Concert involving the three finalists with the CSO.³⁰⁸ This festival and competition, the largest outside Europe, was held every second year from 1996 until 2006, and every third year thereafter. Previous winners have included Wolfgang Schmidt, Tatyana Vassilieva

³⁰⁷ Wolfgang was unable to give numbers, but did say that audiences were larger on the days that a cruise ship was anchored in the harbour.

³⁰⁸ NZ International Cello Festival and Competition website <http://www.nzcellofest.com>, accessed 6 February 2013..

and Gautier Capuçon, all of whom are now established as leading international performers with flourishing careers.³⁰⁹



Photo: Kirk Hargreaves
Fairfax Media/*The Press*

Fig. 33. Past success: Winner of the 5th Adam International Cello competition, in 2003, Monika Leskovic, from Croatia, on stage in the Great Hall of the Arts Centre

³⁰⁹ Alexander Ivashkin, NZ International Cello Festival and Competition website <http://www.nzcellofest.com>, accessed 6 February 2013.

The 9th Festival was to have been held from 23 – 31 March 2012, but neither of the venues previously used, the Great Hall at the Christchurch Arts Centre and the Town Hall, were available because of earthquake damage. The Trust Board considered other venues but decided that, as none was really suitable, the 2012 Festival would be postponed until 2013. From the Board's perspective, the heart of the festival and competition lay in those particular venues, and that heart would be lost if the event were to be transferred elsewhere, not that any suitable venues existed. There was also the risk of aftershocks, which added an extra layer of uncertainty, especially for the international judges and competitors.³¹⁰

Although the festival finances were in excellent shape at the time of the earthquakes, the Trust found its finances compromised in that it could not forecast future sponsor revenue with any certainty. This led the Board to make the decision, in 2012, to dissolve the Trust. As Kate Hartnell (the Chairperson of the Board) said:

It has been heartbreaking for all of us to reach this decision, but it has been forced upon us by events beyond our control. We do, however, take some comfort in being able to look back, with immense pride, on our achievement.³¹¹

³¹⁰ Ibid.

³¹¹ Kate Hartnell, Chairperson of the New Zealand International Cello Festival Trust, as cited in the Competition website <http://www.nzcellofest.com>, accessed 6 February 2013.

Chapter 7 BRASS BANDS

Woolston Brass is New Zealand's premier contesting brass band.³¹² It has won the National Brass Band A-grade championship for the last four years.³¹³ Since its foundation in 1891, it has won more national A-grade championships than any other brass band in the country. It also took out the top award at the inaugural Federation of Australasian Brass Bands' championship in 1998.³¹⁴ Woolston Brass is immensely proud of its record of achievements over its long history. The band room houses a huge amount of memorabilia, including many trophies that the band has won in past years.

There are several levels within the band, including:

- The A-grade band, comprising thirty-five players.
- A '50s-up' band which caters for players who have been A-grade players, but who are getting older and no longer want the challenges of competition at the highest level.
- An academy for younger players, mainly at secondary school level, although there are some adults in this band. It is a C-grade band which also incorporates 'Concert Brass'. There are around thirty players in this group.
- A junior band – a D-grade band.
- Woolston learners – a school-children's band which provides tuition for around a hundred children every week.

³¹² John Thorne, Band Member, Woolston Brass Band, and Brass Band Representative on the Christchurch Civic Music Council. Interviewed 15 May 2012.

³¹³ The band took out the title again in the championships, held in Timaru, 7-8 July 2012. (*The Press*, 9 July 2012) p. A3.

³¹⁴ Woolston Brass website. Accessed 25 July 2012.

September 2010

The September earthquake did not affect bands significantly. While John Thorne could not speak for all of the bands in Christchurch — the principal ones are the Woolston, Addington, and Leopard Coachlines bands — he understands that the Kaiapoi Band and, probably, some others, were unable to use their rehearsal venues for a brief period. Both Woolston and Addington, however, had access to their buildings after the September earthquake, and so were able to continue as usual.³¹⁵ The Woolston Academy and the Junior bands did go into recess for two months, but this was not a problem because the school holidays, at the end of Term 3, occurred at around that time. They resumed after this break and then carried on as usual. The 50s-up band, however, went into recess for about three months. There have, however, been personnel changes among the bands. Three or four members of the main band dropped out, mainly because they had lost homes, jobs, et cetera, and felt that they could no longer commit the time and practice necessary for continuing membership.³¹⁶ Survival and commitment to homes and families became their primary concerns.

February 2011:

Although the February earthquake had little or no effect on the Addington Brass band's premises in Vulcan Place, Middleton,³¹⁷ it did impact, considerably, on the Woolston band.³¹⁸ That band has its own freehold premises, in Dampier Street,

³¹⁵ Ibid, and also Michael Cwach, E-flat bass player with the Addington band, and recent PhD graduate in Musicology at U. of C.

³¹⁶ Thorne.

³¹⁷ Cwach. Addington Brass is regarded as second only to Woolston.

³¹⁸ Thorne.

Woolston, one of Christchurch's more severely affected south-eastern suburbs. This building sustained a lot of damage, especially to the back corner which had slumped quite significantly. There was major liquefaction around, and under the floor of, the band rooms. The rooms have a wooden floor, and it was not until John went in to make some repairs to the floor that he discovered that he "was sloshing around in twelve inches of sloppy liquefaction". The whole music library, the largest of any band in New Zealand,³¹⁹ was upended. The shelving, which had been bolted to the wall, had come away, falling to the floor, and disgorging its contents all over the room. There were hundreds of packs of music spread everywhere. 150 cubby-holes, each containing around fifty pieces of music, had emptied themselves into one tremendous mess. While it may have been still accessible, it was completely jumbled. Fifteen band members held a two-day working-bee just to get the mess sorted into piles on the floor. The library could not be reinstated until the band's insurer had seen the extent of the damage.³²⁰ Once this had occurred, the shelving was able to be bolted to the walls again and the library could be replaced. These insurance issues have been resolved, but the band is still awaiting finality, as far as the band room is concerned. The band room is not covered by the Earthquake Commission because it is non-residential, even though it is located within a residential area.³²¹ It has to rely on its own insurer for cover. These issues were still being worked through at the beginning of February 2013.

³¹⁹ Ibid.

³²⁰ Ibid.

³²¹ See also f/n 271. Canterbury Ballet is in the same position.

Geo-tech bores have been carried out to test the solidity of the ground, which is in an area that has been zoned 'TC3, green/blue',³²² and the future of the building will depend on what remedial work is considered necessary as regards the foundations for the back corner. In the meantime, it has been declared safe and is still being used. An engineering report on the condition of the band room was received towards the end of 2012, and it shows that extensive work will be necessary to bring it up to the acceptable standard for a repaired building (at least 67% of the revised structural specifications for a new building).³²³ The building, as it was prior to the earthquakes, would probably have been classified with a lower level of safety. The framework of the building consists of steel girders, and these have held up better than if all the weight had been sitting on the foundations.

Disruptions after February 2011

The Woolston band room remained available, and the main band continued without a break, which was just as well, because it was called upon to play at all the 'Remembrance' occasions – the Pike River Mine Memorial Service in Greymouth,³²⁴ and the Earthquake Memorial Service in Hagley Park, Christchurch.³²⁵ This extra workload, on top of their normal championship and concert preparation, placed a considerable burden on band members. The 50s-up band went into recess again, for six months, while the academy and junior bands were away for at least one more term after that.

³²² An explanation of CERA's land zoning system is given in Chapter 1.

³²³ Christchurch City Council Building Restoration Policy. See also Chapter 14.

³²⁴ Christchurch Press, 3 December 2010.

³²⁵ Christchurch Press, 19 March 2011.

Other effects

A direct result of the February earthquake was that Christchurch lost the hosting rights for the annual New Zealand Brass Band championships.³²⁶ These were to have been held in Christchurch from 4 - 8 July 2012, but were transferred, instead, to Timaru. This change severely disadvantaged the Woolston bands. The main band and Concert Brass had to go to Timaru, at a cost of around \$20,000 for travel and accommodation for the main band, and \$10,000 - \$15,000 for Concert Brass.³²⁷ It would, however, have been unthinkable for these bands not to have attended, especially since the main band had retained its title as the champion band of New Zealand, for the third time in succession, at the 2011 championships, held on Auckland's North Shore, and would do so again, for a fourth time, in Timaru. Had the 2012 championships been held in Christchurch, though, the junior band would also have attended. For them, this loss of opportunity to compete in a national championship was felt keenly.

³²⁶ Thorne. Under normal circumstances, Christchurch would host the championship every four years,

³²⁷ Ibid. These expenses would not have been necessary had the championships been held in Christchurch.



Photo: Oisín Duke
Fairfax Media/ *The Timaru Herald*

Fig. 34. Graham Hickman conducts the Woolston Brass Band in its competition-winning performance at the National Championships in Timaru, July 2012

Performance venues

Like every other musical organisation, Woolston Brass suffers from the lack of performance venues. The 2011 Anzac Day parade was held at the Christ's College Chapel, which presented difficulties because there was insufficient room. Players were sitting on the backs of chairs, having to hold music stands, and play at the same time.³²⁸ Had they not done so, Christchurch would have lost one of its traditions. That sense of normality is still important in people's lives. The band also used to give a concert, every Anzac Day, in the Town Hall. For the 2011 event the band combined with the NZ Army band, to present a concert in the CBS Arena. This was free to the public, but cost the band around \$15,000.³²⁹ Acoustically, however,

³²⁸ Thorne..

³²⁹ Ibid.

the CBS Arena, was not suitable for brass, despite the fact that only about three quarters of the available space was used, and the floor was covered by whatever could be found at the time.³³⁰ Other organisations, such as the NZSO, bring a sound shell down from Palmerston North whenever they perform there.³³¹ It is understood that NZSO is currently working with V-Base in an effort to raise funds for the provision of a sound shell specifically for the CBS Arena.³³²

The band also used to perform concerts in ChristChurch Cathedral, especially a Christmas concert, every December.³³³ However, apart from the Anzac and Christmas concerts, it does not prepare a fixed concert schedule for each year. It prefers to be flexible and to do whatever is required of it, fitting its own concerts around that. There are Springtime and Summertime concerts for the City Council, as required. The Council would ask the band to give a Sunday afternoon concert in Cathedral Square, or in a rotunda somewhere, and the band would receive a grant for doing it. Most of these concerts are now performed by the junior band, or by Concert Brass, which allows these players an opportunity to perform in public. The band also does a *Seriously Brass* concert every year, on the weekend before it goes away to the National Championships – a public dress rehearsal for the championships. This performance also allows the band members to hear the overall sound, something that is not always possible in the band room.

³³⁰ It tended to favour the higher-pitched instruments to the detriment of the lower ones.

³³¹ Christine Hainstock, NZSO South Island Representative, as cited in Moore 'The Effects of the Earthquakes on the Musical Life of Christchurch: Orchestras, Choirs and Schools' (unpublished honours' essay, University of Canterbury, 2011), p. 26. My understanding is that this sound shell has been lent to the CSO, by Palmerston North City Council, and is held here, ready to be assembled, for other musical organisations to use as required. Should Palmerston North require it, the whole assembly can be returned immediately.

³³² Thorne.

³³³ Ibid.

The 2012 Anzac concert was held in the Air Force Museum at Wigram, and was a successful event.³³⁴ According to *Press* music critic, Timothy Jones, this venue has an acoustic “many times better than the CBS Arena, seating [that is] more comfortable than any church pew, [and a] capacity better than all school halls”.³³⁵ It can seat an audience of around 600.³³⁶ A major drawback with this venue is that there is no staging, sound system for communicating with an audience, nor lighting. This means that everything that is necessary for the concert must be brought in beforehand, and dismantled and removed afterwards. Measures are in train to provide these facilities, which will enable the venue to be used more extensively in the future. Indeed, the Christchurch Symphony Orchestra will be staging most of its concerts for 2013 there.³³⁷ Other than that there are only school venues. The Aurora Centre (Burnside High School) has been used but it is not acoustically suited to brass. The new hall at Medbury School provides an acoustic that is suitable for music involving brass instruments and will probably be used in future.³³⁸

Concert performances

The number of performances that the band has given has dropped by around 25% since the earthquakes. They would often “go outside in Cathedral Square, especially just prior to Christmas, at a time when there was nothing else on, and do a free concert”.³³⁹ Crowds would very quickly gather. Also the Cathedral authorities

³³⁴ Ibid.

³³⁵ Timothy Jones, ‘Review of CSO concert, with Michael Endres, 12 May, 2012’ in *The Press*, 14 May 2012. p. A4.

³³⁶ David (Dave) Clearwater, Business Manager for the Air Force Museum, 29 January 2013..

³³⁷ CSO concert brochure for 2013. Philip Norman’s review of the CSO’s concert on 16 February 2013 in *The Press* (18 February 2013, p. A2) supports the views expressed previously by Jones.

³³⁸ Thorne.

³³⁹ Ibid.

supported this sort of event because it would bring people into the Cathedral as well.³⁴⁰ This sort of concert has not happened since February 2011 since most public spaces, such as Cathedral Square, remain inaccessible.

Success and disappointment

Woolston was offered the chance to attend the World Brass Band Championships which are to be held in Kerkrade in the Netherlands in July 2013.³⁴¹ The National Band of New Zealand had attended the World Championship previously, and won it. It was invited again, but could not attend because, as that band is not a full-time band, it would be difficult to arrange. When Brass Bands New Zealand (BBNZ), the governing body for the brass band movement in New Zealand, was asked if they could recommend a New Zealand band that might be able to go, as the WBBC organising committee wanted New Zealand representation, BBNZ suggested that, “Woolston, the champion brass band in New Zealand for the last three [now four] years might, ‘if those credentials would be considered good enough’, attend instead”.³⁴² Costs would be in the region of \$250,000.

Subsequent developments have, however, placed the band’s performance at this event in doubt. While insurance should cover the cost of restoring the band room to the condition that it was in at the time of the earthquakes, it will not cover the extra cost involved in upgrading the structure to meet the requirements of the new building standards (NBS). That cost will fall on the band. As at the beginning of May

³⁴⁰ Chris Oldham, Administrator, ChristChurch Cathedral. (18 May 2012).

³⁴¹ Thorne.

³⁴² Ibid.

2013, the band's participation at Kerkrade appears unlikely, since the money raised for the trip will, instead, probably be needed to fund the rebuild. Nonetheless, the band is conscious of the recognition it has received in being invited to attend such a prestigious event.

Chapter 8 MUSIC AT THE UNIVERSITY OF CANTERBURY

The recent earthquakes have impacted on the University of Canterbury School of Music, principally in the areas of student enrolments and the lack of suitable venues for musical performance. At the same time, however, they have provided the School with a wonderful opportunity to review its operations. With all organisations involved in the musical life of Christchurch having to pick themselves up and re-establish their particular forms of music-making, the way is now open for the University School of Music to assume a leading role in the restoration of this most important art form.

8.1 DIRECT EFFECTS OF THE EARTHQUAKES ON THE SCHOOL OF MUSIC

September 2010

The SoM buildings sustained very little damage in the major earthquakes.³⁴³ The main building is one of the smaller buildings on campus, with just two floors, and so was able to withstand the shocks more easily than the larger buildings. Even so, after the 4 September 2010, earthquake the university was ‘in lock down’ for one whole week. Staff were unable to enter the building until Monday, 13 September, while students returned two days later. Teaching resumed on 20 September.³⁴⁴

Although the building itself was sound, the contents of some of the offices within the building were in a state of disarray. Bookcases had disgorged their contents all

³⁴³ See Fig. 44 (p. 187) which shows the different locations of the SoM on campus.

³⁴⁴ Erica Seville, Chris Hawker and Jacqui Lyttle, *Shaken but not Stirred: A University's Resilience in the Face of Adversity. The 4th September 2010 Earthquake* (Christchurch: University of Canterbury, April 2011). p. 37.

over the floor, and some of the academic staff were still, at the end of the 2012 academic year, sorting through bundles of material that had been gathered up and placed in boxes. The music library, in the resource room, was also in disarray and it was some time before this was able to be used. Fortunately the instruments, in the main building escaped, almost unscathed. The Bradshaw memorial organ in the recital room (205) sustained some damage but was still playable. Full repairs, necessitating a partial rebuild, and costing over \$19,000, were carried out during the 2012-2013 summer vacation.³⁴⁵ The pianos in rooms 205 and 206, as well as in the practice rooms, required retuning but, other than that, appear to be undamaged.



Photo: Elaine Dobson

Fig. 35. Dr Pritchard's office, on the ground floor of the SoM building after the September 2010 earthquake. This is an indication of the difficulties that some of the staff experienced.

³⁴⁵ Professor Robert Constable, 12 April 2013.

As outlined in Chapter 2.2 above, the September earthquake caused considerable damage to the Gamelan.

Reorganisation of courses and teaching timetables

With the university having been closed for two weeks following the September earthquake, teaching staff had to reorganise their courses to compensate for time lost. The final term of the 2010 academic year was reduced from six weeks to five. Study week, immediately prior to the examinations, was reduced to three days, and the examination timetable was reshuffled.³⁴⁶ These changes forced the lecturers concerned to adjust their courses to fit the time available. In some instances this meant a reduction in the number of course assignments with a corresponding adjustment to their weighting in the final assessment. Students enrolled in the academic courses found themselves under some pressure as lecturers tried to cover as much ground as possible in the reduced time.³⁴⁷ These issues, however, were not specific to the SoM. They applied right across the whole University. Similar problems were encountered following the February quake.

February 2011

At the moment the 22 February 2011, earthquake struck, on just the second day of the new academic year, the University was auditioning an overseas applicant for a position as a senior lecturer in violin studies at the SoM.³⁴⁸ (This position had important ramifications for the University as, by virtue of his/her appointment to

³⁴⁶ Seville, Hawker, and Lyttle, *Shaken, but not Stirred*, p. 37.

³⁴⁷ David O'Bierne.

³⁴⁸ Elaine Dobson, 25 January 2013. This has also been corroborated by Prof. Endres.

the position, the successful applicant would also have become the violinist of the *Canterbury Trio*, the professional chamber music group of the University of Canterbury.) In the circumstances the audition was abruptly terminated, with everyone involved having been considerably shaken by the experience. It was, subsequently, re-convened at the home of Professor of Piano, Michael Endres, in Rangiora, about 30 kms north of the city. The audition was conducted in his studio. As I am not privy to any of details of the audition, the identity of the applicant concerned is unknown. It is, however, interesting to note that the preferred applicant chose not to accept the position. Whether or not this was the same person whose audition was interrupted is not known.

Again the SoM building escaped major damage. Teaching resumed on Monday, 14 March, almost three weeks after the earthquake.³⁴⁹ Because it was one of the few safe buildings on campus, rooms in the SoM were made available to other departments of the University for teaching small classes. Music staff were asked to rearrange their timetables to enable their rooms to be used. The recital and seminar rooms (205 and 206) were regularly used for classes run by the History, Philosophy and Law faculties, while classes in classical Greek were taught in a music lecturer's office. This arrangement meant that music students who may have wished to practise or perform were unable to do so because the performance and practice rooms did not have adequate soundproofing. Since the two music lecture rooms (A6 and A7) were unusable, classes that would normally have been held in

³⁴⁹ Erica Seville, Chris Hawker, and Jacqui Lyttle, *Resilience Tested: A Year and a Half of Ten Thousand Aftershocks* (Christchurch: University of Canterbury, August 2012). p. 13.

those rooms were transferred to large tents that had been erected in the car park adjacent to the SoM.



Photo: Elaine Dobson

Fig. 36. Temporary lecture rooms, tents set up in a car park.

Immediately following the February 2011 earthquake, invitations were received from overseas universities (Oxford, in England, and Adelaide) offering to host postgraduate students from Canterbury for the first semester. Two students from the SoM (Kim Rockell, a PhD student and Samuel Taylor, an Honours student) were accepted and accordingly continued working on their allotted projects at Oxford. This created extra work for Elaine Dobson, in her capacity as Postgraduate Student Co-ordinator, because she had to make special allowances for the course work undertaken at Oxford and to include that work, along with the reports received from those at Oxford who were responsible for supervision, in her assessments.

This experience of studying overseas was extremely beneficial to Rockell, since it allowed him also to travel to Spain where he was able to work alongside people with whom he could never have hoped to work had he remained in New Zealand.

Personal inconveniences

Several performance students had kept their instruments in locked cupboards in the Student Common Room on Level 2 of the SoM building.³⁵⁰ All access to the building was denied during the period when the campus was closed. The students were unable to practise. Doctoral and Masters' students did not have access to their computers or research material that had been left in their rooms. Likewise, with the music libraries on campus being closed, they could not gain access to any of the material that they would have needed. Percussion students were especially inconvenienced because their instruments were located in the Music Centre, in Barbadoes Street, a building that remained off limits, except for an officially-organised 'recovery raid' just before it was demolished.³⁵¹

Teaching staff also were inconvenienced by their inability to access research material that had been strewn around their offices. Some, in particular Associate Professor Martin Setchell and Elaine Dobson, along with Drs Brian Pritchard and Jonathan Le Cocq, had experienced damage to their homes, which restricted their access to some of the research information being held there. Setchell's very heavy, iron-framed piano was lifted up, off the floor, by the force of the earthquake and

³⁵⁰ Rachel Standring, a cello performance student at the SoM, provided this information.

³⁵¹ Andrew Bell, a percussion performance student. Percussion students were based at the Christchurch Polytechnic Institute of Technology.

needed retuning. He and his wife had to spend a little over two weeks in temporary accommodation while their home was repaired,³⁵² while Pritchard was away from his house for around six weeks. Dobson and Le Cocq are still, at the end of April 2013, waiting for repairs to be carried out to their respective homes. In Pritchard's case, he was without much of the material that he needed for the course that he was teaching during the first semester of 2011. As he put it, "Most of the teaching was done 'on the hoof'".³⁵³

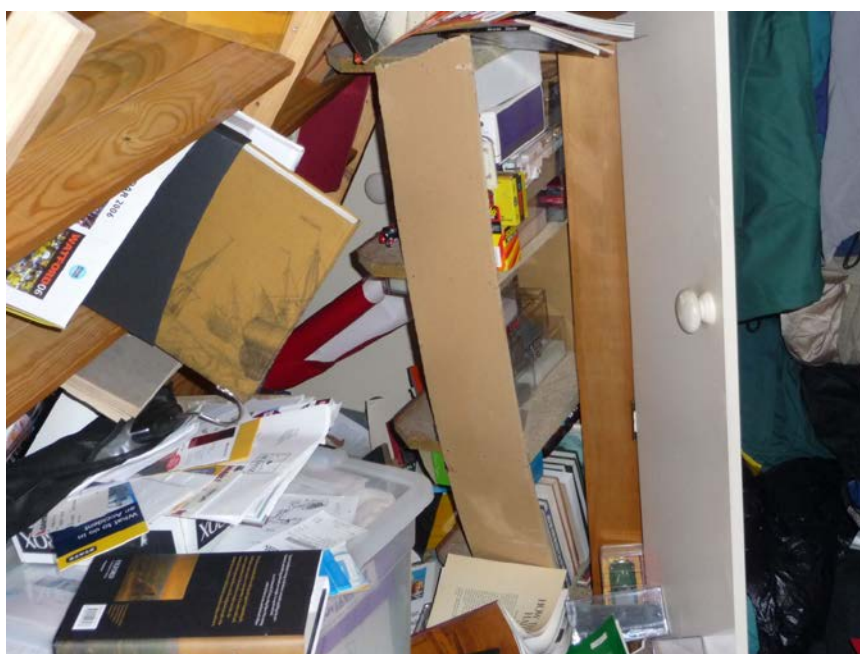


Photo: Elaine Dobson

Fig. 37. Some of the damage at Elaine Dobson's home which affected her research material.

8.1.1 PERFORMANCE VENUES FOR SCHOOL OF MUSIC STUDENTS

The exposure of students, by way of public performances, is vital, both to the development of the students themselves and to the SoM. It is only by performing,

³⁵² Jenny Setchell, interviewed 19 November 2012.

³⁵³ Dr Brian Pritchard, 21 November 2012.

in public, that they gain the confidence necessary for them to pursue any sort of career in music. But it also has very positive benefits for the SoM. The work of the SoM is on display as much as is the work of the students themselves, if not more so. Polished performances by the students reflect the standard of teaching and musicianship that is provided by the University. However, the quality of a performance is largely dependent upon the acoustics of the venue used.

Venues at the University

Apart from the thirty-five seat recital room on Level 2 of the SoM building, there is a slightly larger room available at 35 Creyke Road which is sometimes used for performances. Whenever a larger venue, with a stage, was required the University was able to use the Great Hall at the Arts Centre, in central Christchurch, under an agreement with the Arts' Centre Trust Board.³⁵⁴ This building, however, sustained severe damage in the September 2010 earthquake and has been unusable since. The Ngaio Marsh Theatre, which is part of the U. of C. Student Association building, and the only performance venue on campus purpose-built for drama, is also inaccessible following earthquake damage. The Jack Mann Auditorium, at the University's College of Education has been, especially since the 2010 earthquake, used for some SoM recitals. It was not designed as a concert venue however, and acoustically, is far from satisfactory.³⁵⁵

³⁵⁴ Confirmed by Elaine Dobson, 21 August 2012. The Great Hall was, originally, part of Canterbury College of the University of New Zealand (the forerunner of the University of Canterbury) when the University was at the town site. Even though the original agreement was that the University could use the Great Hall, free of charge, the Arts' Centre Trust board has invoiced the University for "incidental expenses" – heating, ticketing, and the need for an on-site technician – on each occasion.

³⁵⁵ Michael Endres' 2011 series of recitals of the piano sonatas of Schubert, excellent though they were, are testimony to that claim.

External venues – the effects of the earthquakes

Venues such as the Maurice Till Auditorium, at the Christchurch Music Centre, and the Great Hall, were ideal, especially for a medium-sized recital. The loss of these venues has been a severe blow. There are very few performance venues available that would be suitable for recitals by SoM students. Those that can be used, are seldom available. Most are fully booked well into 2013 and even beyond.³⁵⁶

One venue that has come to be used is St Augustine's Church, in Cashmere.

Concerts there are arranged through the Music Centre of Christchurch. The same financial arrangements that used to apply for an organisation using the Maurice Till Auditorium, whereby the building was subject to a hire charge for a private recital, now apply at St Augustine's.³⁵⁷ Should the U. of C. SoM use St Augustine's for a private recital, it would be required to hire the venue. The regular Friday lunch-time recitals fall outside this policy, however. These are arranged and funded by the Music Centre and there is no venue-hire charge payable by either the performer or the organisation that he/she represents. Any young musician wishing to present a recital as part of this series may apply to the Music Centre. They are performing as individuals, in their own right. Several SoM students have given lunch-time recitals, at St Augustine's throughout 2012.³⁵⁸ As far as the Music Centre of Christchurch is concerned, it is up to the individual performer to identify himself/herself with any

³⁵⁶ Aurora Centre, Middleton Grange, and even St Augustine's Church.

³⁵⁷ Trish Rainey, Christchurch Music Centre. Telephone call, 25 September 2012. See also Moore, (unpublished honours essay, University of Canterbury, 2011). p. 21.

³⁵⁸ Music Centre of Christchurch brochure *Outstanding Young Musicians in Concert, 2012*. A copy of this brochure, annotated to show which of the performers were studying at UCSOM, is attached as part of Appendix J.

institution, such as the SoM, in the programme notes.³⁵⁹ Like many other churches being used as concert venues, St Augustine's has drawbacks, such as having to arrange the instruments around an altar and altar-rails, seating in wooden pews and limited viewing capacity.

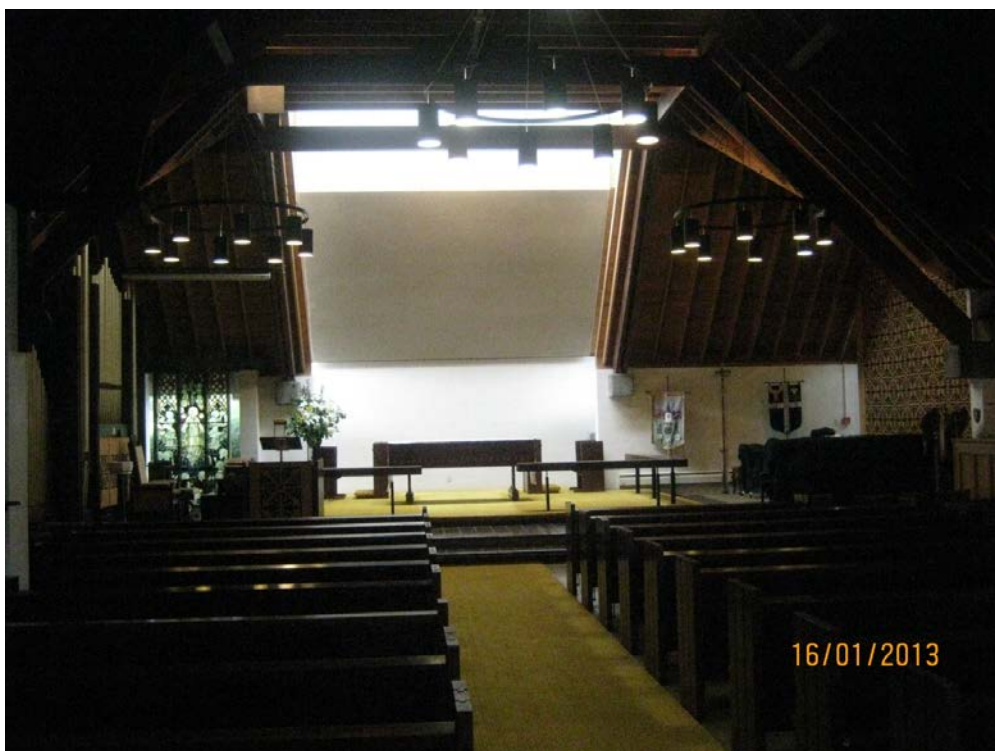
The problems surrounding the shortage of suitable performance spaces, both on and off campus, in which students may display their talents, will not be resolved in the short term. They will be ongoing for a decade or more.



Photo: Andrew Moore

Fig. 38. St Augustine's Anglican Interior of St Augustine's Church, Cashmere

³⁵⁹ Rainey.



Photos: Andrew Moore

Fig. 39. Interior of St Augustine's
Performers usually stand on the top step, between the altar rails.

Chapter 8.2 ORGANISATIONAL CHANGES: NOT DIRECTLY EARTHQUAKE – RELATED.

It is not possible to examine the effects of the earthquakes in isolation, since they are closely associated with other organisational changes that are currently taking place within the SoM. At the behest of the Pro Vice-Chancellor of the College of Arts, a review of the operations of the SoM was undertaken, in March/April 2012, by Professor Robert Constable, Head of the SoM at the University of Auckland. In his report, Professor Constable identified what he saw as the principal areas of concern for the SoM.³⁶⁰ Chief among these were:

- a) leadership,

³⁶⁰ Prof. Robert Constable, 'Consultation Report, School of Music , University of Canterbury, March/April 2012' (unpublished internal report). Recommendation No 21. p. 20.

- b) funding from Central Government,
- c) accommodation and facilities,
- d) a decline in student enrolments.

Leadership

On the question of leadership it is appropriate, at this point, to consider some of the historical background of the SoM, because this has influenced many of the decisions that were required to be made in the aftermath of the earthquakes.

Throughout the entire first decade of the twenty-first century, the Chair in Music at the University of Canterbury has remained vacant.³⁶¹ The position of Head of School has been filled by associate professors on a short-term rotational basis, and remained so until 2007/2008 when, under the direction of the (then) Pro Vice-Chancellor of Arts (Professor Ken Strongman), a Centre for Fine Arts, Music, and Theatre and Film Studies (FAMT), an amalgam of the three departments, was established. The Centre was under the control a Director (Dr Amanda Morris, from the Department of Theatre and Film Studies) who was answerable to the Pro Vice-Chancellor of the College of Arts. Effectively, this left the SoM (which, itself, was divided into two separate sections, Academic and Performance, each administered by its own Programme Co-ordinator)³⁶² without a singular Head of Music *per se*. In his report, Prof. Constable argued that music has always been different enough from other art forms to warrant its own autonomy. As events were to unfold,

³⁶¹ John M Jennings, *Music at Canterbury: A Centennial History of the School of Music, University of Canterbury, Christchurch, New Zealand, 1891 – 1991*, (Christchurch: University of Canterbury, 1991). pp. 61-63. The last Professor of Music, Prof. Ritchie, retired at the end of 1985, and the position has remained unfilled ever since.

³⁶² The Programme Coordinator (Academic) was Assoc. Prof. Martin Setchell, while Edith Salzmann was Programme Coordinator (Performance) until she relinquished the position in late 2011.

Dr Morris left the U. of C. at the end of 2011 to take up a position in Hong Kong. Whether this move was earthquake-related is not known. In the meantime, Professor Constable has been appointed Associate Director (Music) at Canterbury, thereby providing the SoM with a direct line of communication to the College of Arts, and allowing it to have a greater say in its own destiny. The School is now able to present a co-ordinated approach in its dealings, both within the University and with other local musical organisations, in a way that was difficult to achieve under the former structure.³⁶³ There is scarcely a musical group or institution in Christchurch that does not have some connection with the University of Canterbury School of Music.

Funding

Not all of the areas of concern listed above lie within the University's sphere of control. Over recent years the level of funding received from Central Government has, in effect, reduced considerably. It has not kept up with the level of inflation, and has also been affected by fluctuations in the exchange rate of the New Zealand dollar.³⁶⁴ Writing in the University's publication *Chronicle*, on 3 May 2001, Professor Park referred to "[...] the continued reduction in government funding, which has led to a shortage of staff in academic departments and a reduction in funding for temporary teaching, equipment and research".³⁶⁵ Three weeks later, on 25 May 2001, at a meeting involving staff and students from Canterbury, Lincoln, and Otago University's School of Medicine, the Canterbury Vice-Chancellor, Professor Le Grew, took the unprecedented step of closing the University for half a day, "[...] in protest

³⁶³ Constable, p. 20.

³⁶⁴ University of Canterbury, *Chronicle*, Vol. 36, No 8, (31 May 2001).

³⁶⁵ University of Canterbury, *Chronicle*, Vol. 36, No. 6, (3 May 2001).

at the Government's 2001 budget funding offer, and at years of continuing underfunding".³⁶⁶ In the end, the University accepted the Government's offer, for the 2002 academic year, of a 2.6% increase on the previous year's tuition fee subsidy, provided that the tuition fees, themselves, were frozen at the 2001 level.³⁶⁷

Government funding for tertiary education is based on student numbers – the number of Equivalent Full Time Students (EFTS) who are enrolled for courses. For a course to be viable, financially, there must be sufficient students enrolled to justify the expense. Naturally, some music courses are highly specialised and will never attract sufficient numbers of students to enable them to pay their way. On the other hand, though, there will be courses that cater for large numbers of students. As long as these can be maintained, the income from the numbers attending them can subsidise some of the less-profitable courses. Professor Constable has recommended that consideration be given to the establishment of such courses.³⁶⁸ These could include the study of aspects of music that students, who may be studying for other degrees could become interested in taking, even if only to accumulate grade points at a particular level.³⁶⁹ There is a financial complication with such an arrangement, however. Because a Mus. B. is a specialist, creative arts

³⁶⁶ *Chronicle*, Vol. 36, No. 8, (31 May 2001). The article refers to the reluctant acceptance, in 2000, of a 2.3% fee stabilisation offer, [...] which had left the university well short of its financial needs at a time when costs were rising at up to 5%, per annum, and when the university had been hard hit by the drop in value of the New Zealand dollar. [...] Fluctuations in the exchange rate [...] during 2000 alone, had cost the university an extra \$2.3 million on overseas purchases."

³⁶⁷ *Chronicle*, Vol. 36, No. 14, (6 September 2001).

³⁶⁸ Constable, p. 6.

³⁶⁹ Being 10 points short of the requirements for my Mus B. degree, and since there were no suitable music courses on offer, I enrolled in a Summer Course in elementary French. I had studied French at school and could read and write it at an advanced level. The reverse scenario of a student taking a music course in order to complete a general arts degree is just as acceptable.

degree, students who are enrolled in it are funded at a higher level than students who take a music paper as part of a B.A. degree – \$14,918 for a Mus. B. student studying a music subject, as against only \$11,088 for an arts student studying the same course as part of a B.A. degree.³⁷⁰ Even allowing for this funding difference, the extra income from non-music students taking such courses would still be beneficial to the SoM.

Accommodation at the School of Music: the historical background

Once again, historical information is relevant, at this point, as it enables the reader to understand the reasoning behind the recommendations of the Constable report. Submissions for an extension to the SoM were placed before the University Buildings and Grounds Committees in 1981, 1983, 1986 and 1992.³⁷¹ In December 1994, a detailed report was prepared by Christchurch architects, Sheppard and Rout,³⁷² regarding the condition (at that time) of the SoM building, and its suitability for upgrading and extension. This report suggested (p. 20) that, to meet the requirements of the SoM, a building “[...] over four times larger than the existing building” would be necessary. In the summary of the report (p. 22) the author stated his preference for the construction of an entirely new building. Following acceptance of this report by Council, the architectural plans were drawn up by Auckland architect Geoff Richards, working on behalf of Sheppard and Rout Architects Ltd, and the project was put out for tender in 1998. Tenders received

³⁷⁰ Louisa Peterson, Management Accountant, College of Arts’ office, 23 August 2012.

³⁷¹ Graham Hollobon and Elaine Dobson. ‘School of Music: New Building Proposal’ (unpublished internal reports dated 22 April 1993 and 22 December 1994). p. 1. Appendix L.

³⁷² Geoff Richards, of Sheppard and Rout Architects Ltd, ‘Report on the University of Canterbury School of Music: Prepared for the University of Canterbury Buildings Registrar’, (unpublished report, December 1994.)

were for around \$6 million, significantly less than the projected cost.³⁷³ Copies of the preliminary sketch design plans, dated November 1995, and revised in February 1996 are attached as part of Appendix L. A contract was awarded, and work was about to commence when funding for the project was withdrawn. Dr Buckton (Head of the SoM at the time) does not know what it would have cost the University to stop this project. He claims to have heard a figure of \$1 million quoted for the architectural plans, along with clearance of the site and the provision of the underground services which had already been installed. He believes that there would have been compensation paid to the builder for cancellation of the contract so close to its commencement.



Photo: Andrew Moore

Fig. 40. The site of the proposed School of Music at University of Canterbury: to the North of Arts Road, between the Library Warehouse building and the Alice Candy Centre

³⁷³ Elaine Dobson, 29 October 2012. Confirmed in subsequent discussion with Roger Buckton, 19 December 2012.

These events coincided with the appointment of Professor Daryl Le Grew as the University's new Vice-Chancellor. Le Grew (an architect, himself) became aware of the parlous state of the University's finances at that time, and considered it necessary to stop the project until such time as he could improve the financial position. He saw the need for the new building and had every intention of continuing with the project once it became financially viable.³⁷⁴ The full reasons for this decision remain confidential and the author is not privy to this information. Needless to say, staff of the SoM were devastated by the sudden change of heart.

Dr Buckton said that he always had a nagging doubt that the project would actually go ahead. He engaged in some theatrics, lining the staff up, all armed with gardening tools etc., for this photograph published in the UC Chronicle.

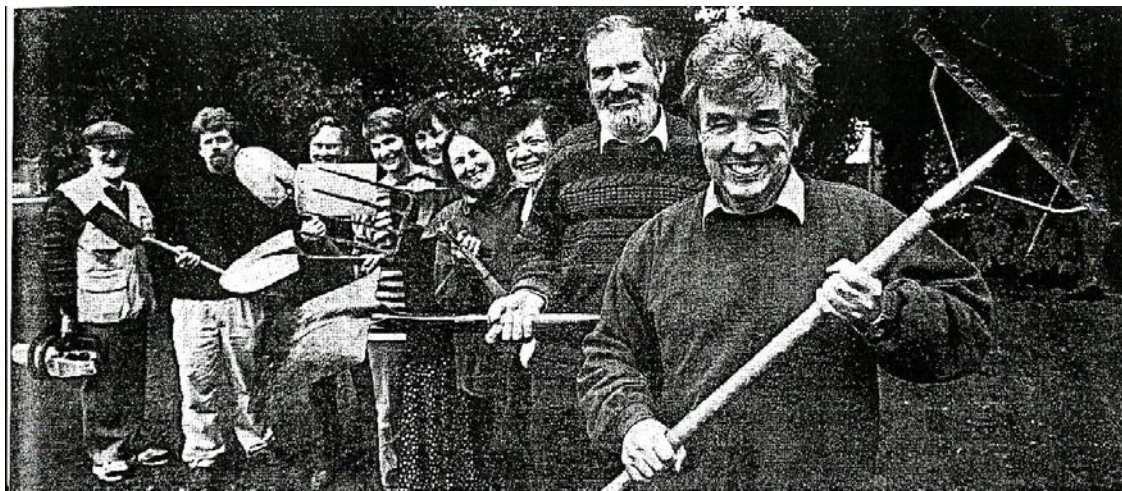


Photo *Chronicle*, Vol. 32, No. 6 ! May, 1997

Fig. 41. Staff of the School of Music on their way to clear the site for the new SoM building.

L to R: Stan Whitfield, Chris Cree Brown, Martin Setchell, Dorothy Motoi, Susan Wallis, Elaine Dobson, Deirdre Irons, Graham Hollobon and Roger Buckton.

³⁷⁴ Buckton.



Photo: Andrew Moore

Fig. 42. Scale model of the proposed new School of Music building at University of Canterbury, (north-western elevation).

Six years later, in 2000, the matter was again before the University administration. This time, Council gave approval for the design of an extension to the existing building, rather than a completely new building, but the proposal was “delayed until the beginning of 2002”.³⁷⁵ In the meantime, in August 2001, any hopes of an improvement to the facilities at the SoM were finally dashed when the Director of Business and Finance wrote to the SoM advising that, for financial reasons, the project would not proceed. A copy of this memorandum is included in Appendix L.

³⁷⁵ While the original notification of this decision has not been located, there is reference to it in a letter from the SoM to the PVC Resources, dated 1 November 2000, expressing disappointment at the decision.

A further proposal, highlighting the difficulties that the SoM was working under, was submitted to the University Council, by the College of Arts, in 2006.³⁷⁶ This was followed, in 2009, by the proposal to establish a National Conservatorium of Music at the Arts Centre, on the site of the old University.³⁷⁷ This proposal was sufficiently involved to warrant a separate essay, and is beyond the scope of this thesis, except to say that the matter became the subject of a Planning Tribunal hearing in 2010. The proposal was rejected.³⁷⁸ Having announced that “if it is not wanted in town, the University will build it on the Ilam campus”, the Vice-Chancellor was then faced with having to come up with an alternative proposal. At about that time a proposal was released for a Teacher Education Centre in a three-storey ‘Gateway’ building which would connect the James Hight Library with the Registry. Although the *Press* release stated that the plan did not address the matter of the School of Music, it was suggested that an auditorium could be accommodated in that project. The first of the earthquakes, which occurred within a few weeks of the release of this proposal has, most probably, put paid to that idea, as nothing further has been heard about it.³⁷⁹

³⁷⁶ College of Arts, University of Canterbury, ‘Preliminary Business Case for the Centre for Music and Opera’, (Unpublished internal report, 17 May 2006). p. 5.

³⁷⁷ Item no. 18 on the agenda for the U of C Council meeting of 23 July 2009.

³⁷⁸ The proposal to establish the National Conservatorium of Music at the Arts Centre became a tussle between the University on the one hand, and the Arts Centre Trust Board and the Christchurch City Council on the other. Opinions were divided on the merits of the proposal and the arguments for and against it, were debated at length in Christchurch newspapers, in 2009/10. Further detailed information regarding this proposal may be found in *The Press* newspaper archives.

³⁷⁹ Tina Law, ‘Varsity silent on teacher centre’ in *The Press*, 13 November 2012, p.A3. The article referred to the plan for a new Teacher Education Centre, but merely stated that “the University will not confirm if it is still on the agenda”. No mention was made of the SoM.

These, then, are some of the events which led up to the review by Professor Constable. The earthquakes only exacerbated existing problems.

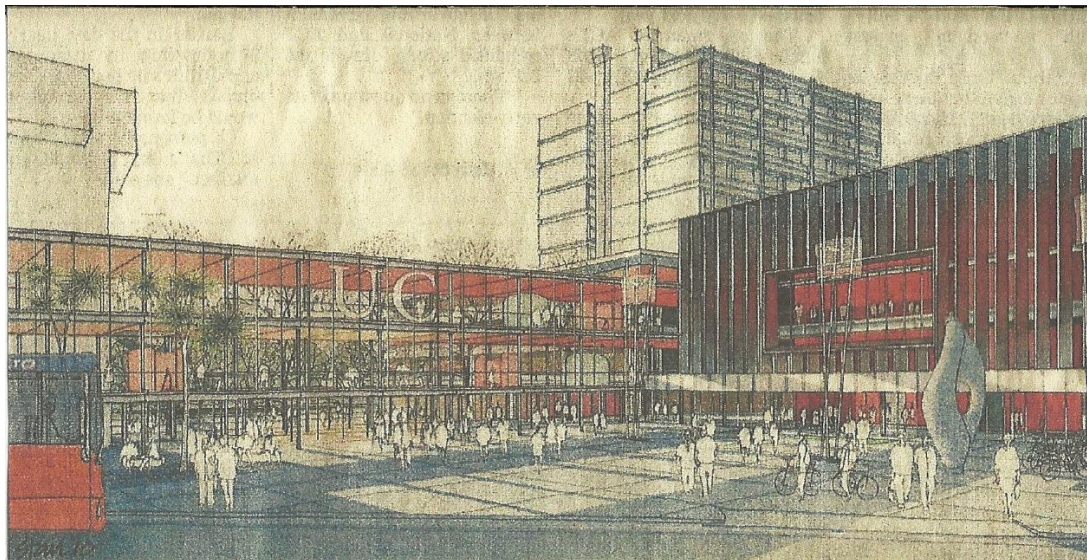


Photo: Fairfax Media/*The Press*

Fig. 43. An artist's impression shows a proposed three-storey Gateway building to connect the James Hight Library with the Registry

The current accommodation

The School of Music building, which has been in use ever since the School moved to the Ilam campus in 1974, is a stand-alone building, located at the southern edge of the University campus, adjacent to University Drive and the Avon River (see the University Campus Map, Fig. 44, on page 187). It was specifically designed to provide office space for academic and administrative staff. It also incorporates a 9.39 m x 7.3 m recital room (Room 205) which contains a small pipe organ and two grand pianos,³⁸⁰ a seminar room (Room 206), practice rooms, and a resource room (Room 101) which houses a small music library, three computer terminals, limited

³⁸⁰ One of only three or four working pipe organs in Christchurch, since the earthquakes. It, too, underwent a rebuild during the University vacation, December 2012/January 2013.

CD, tape and record playing-playing facilities, as well as electronic keyboards which are used as part of the tuition for courses in musicianship. There is also an external stage area, which has been designed to function as a sound shell, for outdoor concerts. It is seldom used, principally because the academic year covers the coldest part of the year and the weather is not conducive to sitting on damp grass.

Even though it was purpose-built, the SoM building has never been adequate. It lacked sufficient space to accommodate all of its teaching staff, let alone to provide space for teaching and music performance. The officially-designated recital room (Room 205 in the headquarters building) is only large enough to accommodate an audience of around thirty-five, which is barely adequate for a lunch-time student recital. Furthermore, there is no sound-proofing. Performances are audible in the surrounding offices, and very clearly so in the resource room, which is situated directly below the recital room. While there is some sound-reducing panelling in the student practice rooms, it is totally inadequate. Long-suffering academic staff, as well as postgraduate students, who work in rooms in proximity to the recital and practice rooms, often find their working conditions very trying.³⁸¹ The remainder of the School's functions are spread across the campus, as indicated on the Campus Map, with academic class courses being taught in two lecture theatres (A6 and A7) in an adjacent block, while performance students are taught in two houses at 35 and 39A Creyke Road.

³⁸¹ I speak from personal experience, here.

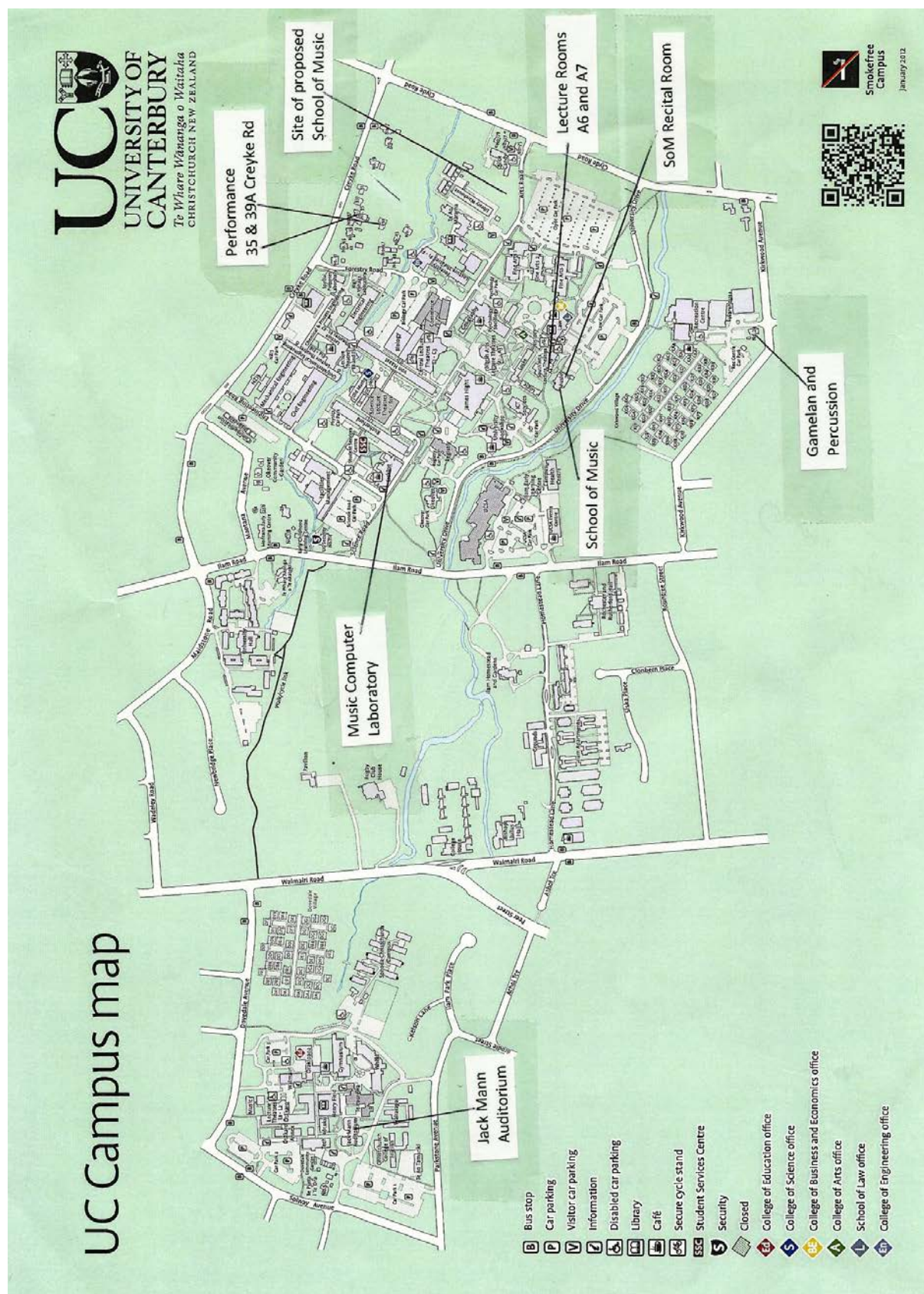


Fig. 44. Campus Map

The gamelan, together with percussion (and sometimes, brass) is domiciled in another house in Kirkwood Avenue. The Music Computer Laboratory, used for the teaching of digital music, is located on Level 3 of the Erskine Building.

8.3 STUDENT ISSUES

Enrolments

Since the middle of the first decade of the twenty-first century, student enrolments at the SoM have been in decline. However, one cannot attribute the drop in student numbers to the earthquakes alone. Numbers were in decline prior to the earthquakes. A table, supplied by the College of Arts, showing the number of students enrolled in each course offered by the School, over the years from 2005 to the present (2012) is included in Appendix L. The table shows a gradual decline in enrolments up until 2010 but, with the exceptions of Second Year and Doctoral students, this decline has increased considerably thereafter.

	2005	2006	2007	2008	2009	2010	2011	2012
First Year Students:	492	432	421	396	326	349	344	220
Second Year Students:	100	141	119	131	134	140	122	128
Third Year Students:	94	79	112	126	116	118	75	55
Honours Students:	36	30	14	35	39	34	33	32
Masters Students:	7	6	10	6	4	5	3	1
Doctoral Students:	5	5	6	7	6	4	4	5

Fig. 45. Table of Course/Students Enrolled in the School of Music
(Note: This is not, simply, a straight head count. The figures given here are for course/students. A single student, who is enrolled in three separate courses is regarded, for these purposes, as three course/students.)

There is reason to doubt the accuracy of some of the figures quoted in this table.

There were two Masters students enrolled in courses in 2012 (Jennine Bailey and the author) while the number of Doctoral students enrolled, in 2012, was six (although two of these were working towards the degree of Doctor of Musical Arts, on a part-time basis).³⁸² The numbers of students enrolled in postgraduate courses have held up, although this could well change in future, given the recent Government decision to restrict student allowances to the number of years required to complete the basic undergraduate degree.³⁸³ Students who have not been successful in gaining scholarships, but who wish to undertake postgraduate study, will receive no financial assistance. They may, however, apply for student loans.³⁸⁴ This decision could impact, significantly, upon the University's finances, as tuition fees for postgraduate students are higher than those for undergraduates, to compensate for the increased level of supervision needed. Whether it will prove to be a disincentive for postgraduate study, or not, has yet to be determined.

Reasons for the decline in student enrolments

There is no single reason for the gradual decline in student enrolments at the SoM between 2005 and 2010, as indicated in the table shown above. One possible reason, however, is the degree of competition that exists between universities, and

³⁸² Michael Cwach, Kim Rockell, Francis Yapp and Nicolette Paul were all studying for degree of PhD, while Jonathan Gemmill and Reuben Derrick are studying for the degree of Doctor of Musical Arts. Cwach, Rockell and Yapp have now graduated.

³⁸³ New Zealand Government. Budget 2012 – 'Changes to Student Loans and Allowances' in NZ Government Ministerial Press release, 24 May 2012, (Wellington: NZ Govt Website, www.studylink.govt.nz. Downloaded, 18 October 2012.) Also in Ministerial Speech Notes: *Investing in Tertiary Education in Budget 2012*. For a three-year degree such as a B.A. or a Mus. B., allowances are only payable for three years. Where the Bachelor's degree is a four-year Course (for example, in Engineering) allowances are payable for four years.

³⁸⁴ Gabrielle Wall, Ministry of Education Office, Christchurch. E-mailed response, dated 17 October 2012.

especially between Canterbury and those of Auckland and Victoria/Massey.³⁸⁵ A significant factor in this competition is that the facilities provided by the U. of C. SoM, as outlined above, do not compare at all favourably with those offered by the other universities.

The earthquakes have merely exacerbated the decline in enrolments. The majority of the losses will, likely, have been overseas students, most of whom were from Asia. Several Asian families, who had come to Christchurch but had not established any binding ties to the city, elected to leave.³⁸⁶ Regrettably, the College of Arts does not hold any precise records that would indicate numbers, but the fact that enrolments for 2012 (and to a lesser extent, 2011) were significantly down on those for the preceding years is an indication that students may have elected to discontinue their studies. Whether these losses were earthquake-related, and whether the students who did not re-enrol in 2012 had returned home, is unknown. However, the possibility cannot be discounted. Other potential students from overseas who may have been planning to come, have decided against doing so. This is understandable, and especially so in the case of students from China. In a country that has a 'one-child family' policy, why would parents consider sending their only child here when the risk of another major earthquake remains? One only has to look at the numbers of Asian students killed in the collapse of the CTV

³⁸⁵ Preliminary Business Case Report on Facilities for the Centre for Music and Opera, dated 17 May, 2006, an internal report prepared by the University of Canterbury College of Arts. p. 7. *The New Zealand School of Music*, in Wellington, combines the Music Departments of both Victoria and Massey Universities.

³⁸⁶ Stephen Park, a businessman from South Korea, who lives in Christchurch and is prominent among the Christchurch Korean community, estimated that more than 40% of the Koreans who had come to Christchurch, have either moved to Auckland or returned to Korea. Stephen is known to me, personally.

building to understand this reluctance.³⁸⁷ The financial loss to the University as the result of these defections will have been huge.

In his report, Professor Constable has commented that “There is nothing that stamps music at Canterbury University apart from the other music schools in New Zealand”,³⁸⁸ which, given the degree of competition that exists between universities, as outlined above, means that the standard of the facilities provided by the U. of C. SoM may well be a factor contributing to the decline of student enrolments. As a means of addressing this decline, Constable has suggested that the SoM should create:

a programme which embraces and requires a strong connection between the SoM and the musical communities of Christchurch [... something] no other New Zealand or Australian music school has undertaken, [... something] that seems particularly relevant [at a time] when music can play such a vital role in a community [which is] in the throes of earthquake recovery.³⁸⁹

He has also recommended that the SoM:

explore ways of strengthening [its] relationships with school music teachers, particularly in those schools which have large and successful music programmes, as well as with local private music teachers.³⁹⁰

Links already exist between the SoM and the CSO. Eight of the School’s instrumental tutors, David Cox (French horn), Anthony Ferner (flute), Gretchen La Roche (clarinet), Mark La Roche and Brett Painter (percussion), Selena Orwin (bassoon), Serenity Thurlow (viola) and Bruce Roberts (trumpet) are members of

³⁸⁷ 70 students (23 Chinese, 28 Japanese, 11 Philippino, 6 Thai, 2 Korean, a Malaysian and a Taiwanese). The Press, *Earthquake: Christchurch, New Zealand, 22 February, 2011* (Christchurch: The Press, 2011). pp. 188-189.

³⁸⁸ Constable, p. 11.

³⁸⁹ A good example of the sort of co-operation envisaged by Constable occurred at the twenty-fifth Anniversary concert of the small choir *Schola Cantorum* on 3 November. Dr Buckton, who is the Director of *Schola*, invited one of the SoM’s Honours students, who has been studying choral conducting, to direct some of the programme.

³⁹⁰ Constable. Recommendation No. 14, p. 7.

the CSO. Thomas Eves (trumpet), a recent graduate of the SoM, and two current U. of C. students, Dorian Liebert (viola) and Naomi Deacon (cello), are regular members of the orchestra.³⁹¹ From time to time the CSO also engages current SoM students, on a casual basis. Hilary Hayes and Luca Molnar (violins) and Todd Gibson-Cornish (bassoon) have all played with the orchestra recently. Both Hayes and Gibson-Cornish were also invited to play with the NZSO in 2012.³⁹² The SoM also has links with CSM, with Michelle van der Wal (clarinet), Rachel Standring (cello) and Alannah Jeune (recorder) all teaching there. Links also exist with school music teachers. Numerous SoM graduates are working in Christchurch secondary schools – Rachael Hawkey (Deputy Principal and Head of Music at St Bede’s College), Joe McCallum (Hagley Community College), Susan Densem (Burnside High School), Grant Bartley (Cashmere High School), while Andrew Withington is teaching at the New Zealand Graduate School of Education, in Christchurch, and Julie Wylie is working as a Music Specialist at the Champion Centre (see Chapter 12.2) – to name just a few.

Now that he has taken over the leadership role himself, Constable is in a position to put his recovery plans into action, and build on these contacts.

³⁹¹ Deacon is not studying at the SoM, however.

³⁹² Robert Constable, ‘In Tune: Newsletter of the School of Music’, August 2012, p. 2 (Hayes). Author Unknown, ‘Go’ Supplement, *The Press*, 16 November 2012, p. 13 (Gibson-Cornish). Gibson-Cornish, who played in Mahler’s Symphony No. 7 with the NZSO on 22 November 2012, had been selected as an NZSO fellowship student.

8.4 THE EFFECTS OF THE EARTHQUAKES ON STAFF AND STUDENTS

In addition to the departure of the former Director of the Centre for Fine Arts, Music and Theatre and Film Studies, Amanda Morris, there have been further staff movements that have lessened the effectiveness of the SoM. The Pro Vice-Chancellor of the College of Arts (Professor Ed. Adelson), to whom the SoM was answerable, resigned his position with effect from 8 March 2013, for personal reasons. It is understood that he, and his wife, have returned to the United States in order to be closer to his family.³⁹³ He has been replaced, in the interim, by Dr Jonathan Le Cocq, (Senior Lecturer in Music at the SoM). Although Dr Le Cocq is still (officially) regarded as 0.2 of a teaching unit at the SoM,³⁹⁴ effectively his Pro Vice-Chancellor's duties keep him fully occupied. This, then, represents a further loss to the school.

Other teaching staff at the SoM have also left the department since the earthquakes. One of the lecturers in composition, Dr Gao Ping returned to China after the first semester of 2012. It is not known (by the author, at least) whether this move was earthquake-related, but it seems likely that it will have been a factor. Dame Malvina Major, Professor of Voice at the SoM and an internationally-recognised soprano, who lived in the Darfield area close to the epicentre for the 7.1 September 2010 earthquake, was so traumatised by the event that she decided to move to Hamilton. Two other staff members, Dr Roger Buckton and Elaine Dobson have retired since the 2011 earthquake.

³⁹³ Tina Law, 'Controversial College of Arts head, Adelson, resigns' in *The Press*, 12 February 2013, p. A3.

³⁹⁴ Elaine Dobson.

Some of the students at the SoM have also endured considerable hardships since September 2010. One performance student from the eastern suburbs found it necessary to reassess her priorities for a time.³⁹⁵ Survival was first and foremost in her thinking, and music was relegated to a lesser level of importance. Even so, this particular student regarded her music as something that remained constant when everything else around her had changed. Another student, Nicholas Collins,³⁹⁶ who was working to complete his Mus B. (Hons) degree, was quite seriously affected by the earthquakes. His home, in Main North Road, Northcote, had sustained considerable damage from falling chimneys, in the September 2010, earthquake. The house was uninhabitable and his family spent six weeks living in cramped quarters in a motel. This situation was not conducive to study. After six weeks, the insurance company asked the family to consider cheaper accommodation, so the student, and his parents, moved back into the family home, despite the damage. Collins was severely traumatised by the earthquake, and the frequent aftershocks. He was unable to complete his degree in 2010, and sought an extension of time for submission of his course work. He successfully completed his work for the Musi 466 research project, but realised that he was not going to be able to complete the other three courses before the 2011 academic year commenced,³⁹⁷ so he applied to withdraw from them, intending to re-enrol for 2011. He was working with Student Services section of the University on this issue at the time of the February earthquake, and was frustrated by what he saw as “[...] an unwillingness, on the

³⁹⁵ Harikoa Bronsdaughter-George, interviewed in 2011.

³⁹⁶ Nicholas Collins, interviewed 15 November 2012.

³⁹⁷ One of these courses, which concerned the installation of a new pipe organ in St Peter’s Anglican Church, Upper Riccarton, had to be abandoned altogether, as the church was declared unsafe after the September quake. All Collins’ research material has been inaccessible since then.

part of the University, to consider [his] circumstances". His difficulties were compounded by the fact that all of the paper-work regarding his particular case was held in the office of the College of Arts. The History building, which housed the College office, remained closed for six weeks following the February earthquake, and staff could not access the information necessary for a decision.³⁹⁸ Ultimately his request to withdraw from his 2010 courses and to re-enrol in 2011, was granted. Notwithstanding, he was compelled to change his topic entirely, as his preferred course was not being offered in 2011. The only available course was not one that he would have chosen.

Collins was just beginning to notice an improvement in his well-being when the February earthquake struck. He remained in a state of shock, and it took him over a year to 'pick up the pieces'. In the meantime his family had to return to the motel in November 2011, to enable the necessary earthquake repair work to be carried out on the family home. These repairs took a total of ten weeks. Whereas Collins had, originally, intended to finish his Honours degree in one year, he struggled to complete it in two years. That he did so, is to his credit. He graduated Mus B. (Hons) in April 2012.

The reader will have understood, from the foregoing information, why it has not been possible to examine the effects of the earthquakes on the SoM in isolation. They have to be taken in context with the other organisational changes that are currently in train. Without doubt the earthquakes have compounded the situation

³⁹⁸ Ironically, the History building was, again, closed at the end of the 2012 academic year for further repair work, and remains closed in May 2013.

that the SoM finds itself in, and they have certainly added to the stress level that all associated with the school have experienced over the last three or four years.

Chapter 9 INDEPENDENT MUSIC ACADEMIES

In addition to the University, there are other independent music academies operating in Christchurch. These academies cater for specific areas of the music education spectrum, from the young high achievers of the Pettman Junior Academy, to the Christchurch International School of Music which gives the very young, many of them pre-school children, an introduction to what music is about.

9.1 PETTMAN JUNIOR ACADEMY

The Pettman Junior Academy of Music, established in 2005,³⁹⁹

offers talented young musicians, who are seriously considering studying music at University, high quality tuition in performance, in combination with frequent performance opportunities, chamber music lessons, master-classes and lectures. The programme is aimed at students from all over New Zealand, [as well as] international students, [...] who will have demonstrated talent at an early age, along with outstanding ability to work with focus and purpose.⁴⁰⁰

The Academy is under the direction of Wolfgang Kraemer, who was, until 2013, also part-time tutor of recorder at the University of Canterbury, School of Music. It is supported through the generous assistance of Professor Barrie Pettman, a British university academic, who has a particular interest in helping talented young musicians. In 2011, twenty-five children, aged 9 - 17 years, were enrolled in the academy. Thanks to additional funding (\$95,000 per year for the next five years) having been received from the Pettmans in 2011, enrolments have increased to forty in 2012.⁴⁰¹

³⁹⁹ Tina Law, 'Junior music academy to split from university', in *The Press*, 3 September 2012, p. A5.

⁴⁰⁰ Information taken from the Pettman Junior Academy of Music website, (a section of the University of Canterbury, School of Music website) downloaded on 8 June 2012.

⁴⁰¹ Kraemer. Once these young musicians turn eighteen they would normally progress to University.



Photo: Stacy Squires
Fairfax Media/*The Press*

Fig. 46. Professor Barrie Pettman, with his wife, Maureen

The Earthquakes: September 2010

The academy was fortunate in that the September earthquake had almost no effect on its activities. The building at 35 Creyke Road – a former house that is constructed entirely of timber – was one of the first buildings on campus to be reopened, within a day or two.⁴⁰²

February 2011

Even the February quake caused very little disruption. No difficulties were experienced regarding accessibility of instruments and music. Canterbury University was closed for two or three weeks after 22 February, but the academy was able to carry on thanks to the generosity of Diana, Lady Isaac, who made her premises in

⁴⁰² Peter Molony, Recovery Manager, Facilities Management Office, University of Canterbury. 6 September 2012.

McLeans Island Road available for rehearsals.⁴⁰³ Several of the tutors continued to give individual lessons from home,⁴⁰⁴ but once access to the building at 35 Creyke Road became available rehearsals were moved back there and business carried on as usual. With the exception of one family who moved to Auckland, all the students continued.⁴⁰⁵

Concert performances

In normal circumstances the academy would stage around thirty concerts per year. Most of these would have been given in the Great Hall of the Arts Centre which, as has been previously stated, is no longer usable. As a result, there were only seventeen concerts in 2011. The first of these, just two weeks after the quake, was given in the Gaiety Hall, in Akaroa, around 85 - 90kms from central Christchurch.⁴⁰⁶ Since the interview with Wolfgang, the Gaiety Hall has been closed because it does not meet the revised building code. It will remain unusable until the necessary remedial work has been undertaken. Concerts in Akaroa are now held in St Peter's Church.⁴⁰⁷ The concert in May 2011 was given in the recital room, which is part of the Creyke Road building. From June 2011, concerts have been held in the Jack Mann Auditorium.⁴⁰⁸ A regular concert series is maintained and there were twenty-seven concerts held during 2012.

⁴⁰³ Ibid. Dame Malvina Major was instrumental in arranging this. Sadly, Lady Isaac passed away on 23 November 2012.

⁴⁰⁴ A list of the tutors is also attached as Appendix M.

⁴⁰⁵ Kraemer.

⁴⁰⁶ Kraemer is also Director of the annual Akaroa International Summer Music Festival, which is centred around the Gaiety Hall. (See Chapter 6.4 above).

⁴⁰⁷ Pettman Junior Academy Website.

⁴⁰⁸ Kraemer.



Photo: U of C, Chronicle
27 August, 2010

Fig. 47. Pettman Junior Academy students, the *Genzmer Trio* (Hugh Roberts, Salina Fisher and Todd Gibson-Cornish) performing at the 2010 NZ Community Trust Chamber Music Contest.⁴⁰⁹

Wolfgang, and the other tutors, were aware of the difficulties that many of the children were experiencing as the result of the earthquakes, and of the need to remain strong for the sake of the children. A sensitive and supporting approach was necessary at all times. In one instance a student was having a lesson when a fairly strong aftershock occurred. It took a few moments before the student was able to continue. When Wolfgang was asked whether he had considered returning to his native Germany, he admitted that his family had considered it – one of his own children had said that he would feel much safer in Germany – but realised that the work he was doing here was too important to abandon.

⁴⁰⁹ Stacey Doornenbal, (Ed.) University of Canterbury *Chronicle*, 27 August 2010. Roberts and Gibson-Cornish are currently (2012) in the second year of their studies in performance at the U. of C. SoM. Fisher, too, is a former Pettman Academy student.

Recent Developments

Following a request by Professor Pettman (the overseas benefactor), the Pettman Junior Academy became a separate entity, independent of the University, from the beginning of 2013.⁴¹⁰ As a result of this decision, the Academy moved to Elmwood Normal School, in Aikmans Road, Merivale, from the beginning of the 2013 school year, and is now under the auspices of the University of Auckland.⁴¹¹

9.2 NEW ZEALAND SUZUKI INSTITUTE (SOUTH ISLAND BRANCH)

Another music teaching academy working throughout New Zealand is the Suzuki Institute. Founded in the mid-twentieth century by the Japanese violinist, Dr Shin'ichi Suzuki, the Suzuki Institute advocates a teaching style that is based upon a child's natural ability to learn from its environment.⁴¹² A child learns to speak its native language by listening and imitating what it hears, long before it is able to read. In the same way, a child can also learn to play a musical instrument. "Just as with language, reading skills are introduced later."⁴¹³ Musical instruments, particularly the violin, have been taught according to the *Suzuki* method, through the Suzuki Department at the Christchurch School of Music, for about thirty years.⁴¹⁴ The Suzuki Department at the Christchurch School of Music is under the direction of Lois McCallum, the current Director of the South Island Branch of the New Zealand Suzuki Institute. In addition to her work at the Christchurch School of

⁴¹⁰ Tina Law, 'Junior music academy to split from university' in *The Press*, 3 September 2012, p. A5. quotes Professor Ed Adelson, Pro Vice-Chancellor, College of Arts., Adelson has since resigned from the University of Canterbury.

⁴¹¹ Edith Saltzman, Senior Lecturer (cello) at U. of C. SoM. Telephone call. 5 April 2013.

⁴¹² Suzuki Music website: suzuki.org.nz. Accessed 24 August 2012.

⁴¹³ Ibid.

⁴¹⁴ Christchurch School of Music website (2011). Accessed 24 August 2012.

Music (CSM), Lois teaches privately at her home in Papanui, as well as at Westburn School. Some of her CSM pupils receive their lessons at her home.

September 2010

Prior to the earthquake, pupils who received individual tuition on Saturdays, through the CSM, were taught in rooms at Catholic Cathedral College, (Barbadoes Street). Group classes were also conducted there. A group class had been scheduled for Saturday, 4 September, the day of the earthquake, but with the city still in a state of shock, this did not happen.⁴¹⁵ Classes did, however, resume the following week (Saturday, 11 September). Catholic Cathedral College was closed for a week, and so Lois rang around and advised students that she was available. She continued to teach from home. Most of her pupils are from the south and west of Christchurch, and so were not too badly affected. Once the classes resumed, the numbers attending the Saturday class returned to normal.

February 2011

After the February earthquake, the entire Christchurch Music Centre site was deemed to be unusable, although Lois's teaching space was not damaged. The CSM was forced to find alternative accommodation.⁴¹⁶ Under the *Suzuki* method, children have individual lessons every week. In addition to those, Lois runs group lessons every fortnight and the children are supposed to attend both. While the teachers taught the individual lessons from their own homes, the group sessions

⁴¹⁵ Lois McCallum, Director, New Zealand Suzuki Institute (South Island Branch). Interviewed 16 March 2012.

⁴¹⁶ Sean Whitaker, General Manager, Christchurch School of Music, as cited in Moore, 'The Effects of the Earthquakes on the Musical Life of Christchurch: Orchestras, Choirs and Schools' (unpublished honours' essay, University of Canterbury, 2011). See also Chapter 2.4.

posed a problem. Normally, these group lessons would have been held at 9.45 and 11.00 am, but the only time that was available at Boys' High School was around 1.00/1.30pm. Even so, people still came to them. The first-year group, during 2011, was larger than normal – twenty children – and so this added to the workload. For 2012 the numbers were down to five, but this reduction was not necessarily all earthquake-related.⁴¹⁷ The numbers of first-year pupils at Westburn School were also slightly down but such swings are not uncommon. All the continuing students at Westburn have returned. Apart from two little boys who returned to China in July 2011, everyone else is continuing to learn – a very high return rate. Continuity has been the key.

After about three weeks, teaching space became available at Rangī Ruru Girls' School, Merivale, "the best space we have ever had".⁴¹⁸ CSM was able to return to Barbadoes Street, from 18 February 2012,⁴¹⁹ working in the space along the Moorhouse Avenue frontage that is now occupied by Marian College. For security reasons, Marian College is protective of its space and so there is no vehicle access to the site. Vehicle parking for those attending the school is also a problem but, for a \$2 per morning charge, people have been allowed to use the CPIT car park.

Up until the beginning of February 2011, all the violins had been kept in a large cupboard at the school, under the care of a librarian.⁴²⁰ Fortunately, for the Suzuki

⁴¹⁷ IMcCallum..

⁴¹⁸ Ibid. Rangī Ruru is approximately 5.25 kms, by road, north west of the Music Centre site in Barbadoes Street. CBHS is approximately 5.6 kms to the west.

⁴¹⁹ Ibid, but confirmed by Sean Whitaker, 23 March 2012.

⁴²⁰ McCallum, also confirmed by Whitaker.

School, Lois had been asked to assume responsibility for all of the instruments and, about a week before the February earthquake, went in to the school, gathered them all together and took them to her home. This decision allowed the teachers the opportunity to check on the condition of the violins, and one or two were scrapped at that point. As a result there was never a time when the teaching programme was delayed because of the unavailability of instruments. Music, too, was not a concern for the school, because the parents all buy the CDs and books.

It was still business as usual after the February earthquakes and has continued that way despite the other substantial shocks of June and December 2011. Some pupils came to Lois's home for their Saturday lessons for a time. This did present a difficulty to those who came from the southern side of the city. With diversions in place as the result of roads having been closed, and with other roads in poor condition, traffic had become exceptionally heavy. This meant that travelling times to Papanui were extended, and people needed to allow more time.

Concert Performances

Suzuki, Christchurch, holds 'family concerts' during Terms 1, 2, and 3. In the past, venues have included the Aurora Centre, the Westburn School hall, and the new Majestic Church, on the corner of Moorhouse Avenue and Waller Terrace.⁴²¹ The Term 1 concert for 2011 had to be abandoned. In its place Lois suggested to the other violin teachers that there should be an ad hoc violin get-together at St Aidan's Anglican Church, in Bryndwr.

⁴²¹ McCallum.

Teaching Activities

In July each year, Suzuki runs a 'workshop'. Instruments that are taught at these workshops include violin, cello, guitar and piano.⁴²² Tutors are brought in from other parts of New Zealand as well as from overseas, particularly Australia, and the Australian tutors offered to come, at no cost, to help. They were not concerned about the possibility of further shakes. Every one that had been asked to come did so. (Lois did add that, regardless of the offer, they were all paid for their work.) These workshops are of great benefit to pupils and teachers alike, enabling the teachers to step up and improve their work. It was a sign of the determination that exists in Christchurch that this workshop went ahead despite opposition from some committee members. A meeting of the committee had decided not to go ahead with it in 2011, but this decision was eventually reversed. "One committee member, who had supported abandonment, went home and told her daughter (a secondary school pupil at Cashmere, a school that was sharing its facilities with another school and was having to make adjustments for almost every aspect of school life) who was absolutely indignant. 'This is just something else that has been cancelled because of the earthquake.' The response was, 'Right, then, we'll see that it does go ahead'. And it did, successfully."⁴²³

There was one other event that had to be cancelled – the 2012 summer camp at Oamaru, that had been scheduled for the weekend 25/26 February. A combination

⁴²² Ibid.

⁴²³ Ibid.

of factors caused this cancellation: the tutors were ‘burned-out’ and, financially, *Suzuki* had run at a loss during 2011.⁴²⁴

The Personal Aspect

Fortunately, none of the teachers has suffered any major house problems. One teacher lives in a new home in Heathcote Valley but, apart from slight superficial damage the house is repairable. The rest live in the north western parts of the city, and have been spared most of the damage. They are all continuing to teach, just as they were doing before the events of the last two years took place. For both teachers and pupils, it has been essential to continue as before and to retain a sense of normality.⁴²⁵

9.3 CHRISTCHURCH INTERNATIONAL SCHOOL OF MUSIC

Yet another independent school of music, the International School of Music, is operating in Christchurch. Based in Spreydon, this school “[...] caters for children as young as two, with an emphasis on enjoying sounds and developing confidence in a supportive group environment”.⁴²⁶ In the same way as does the Suzuki teaching method, although not associated in any way with Suzuki, the school’s teaching style is based on the concept that children learn music the way they learn language, and aims to give them an understanding of music through aural learning. There are several developmental stages at which children can participate, ranging from:

⁴²⁴ Ibid.

⁴²⁵ Ibid.

⁴²⁶ Author unknown, Advertising Feature ‘International School of Music’ in *The Press*, 24 May 2012, p. 5.

- *Jitterbugs* – for children aged 2-3 years;
- *Little Beebopper Music* – for children aged 3 - 4 years;
- *Pianorama Junior Course* – for children aged 4 - 6 years; and
- *Pianorama Primary Course* – two courses for older children, 7 – 10 years and 11 - 13 years.

Children begin learning basic notes and to develop a sense of pitch and rhythm from around age three.⁴²⁷ The school which, according to its Director, Nicky Fryer, “is the only one of its kind in New Zealand” has six fully-qualified teaching staff, one of whom is a recent graduate (2010) of the U. of C. SoM.⁴²⁸ Regrettably, the International School of Music has not responded to numerous requests for information regarding the effects of the earthquakes on its activities, despite having initially agreed to do so, and therefore the author is not able to provide any further information.

⁴²⁷ Nicky Fryer, Director of the International School of Music.

⁴²⁸ Jamiee Bothwell.

Chapter 10 REGISTERED MUSIC TEACHERS – ITINERANT AND PRIVATE

The work of the Registered Music Teachers (RMTs) is crucial to the musical life of any town in New Zealand. They are the backbone of musical education in this country. Whether employed by the Ministry of Education as either full-time classroom teachers, or as itinerant teachers of music, providing one-to-one teaching for individual pupils, in school time as part of a child's normal school routine, or whether they work independently, they are the people who provide the basic musical training. It is they who instil in their pupils the desire to become involved with, and to appreciate, music. They nurture their pupils and provide the inspiration for them to achieve in music. Members of the Institute of Registered Music Teachers are a closely-knit community. They know each other personally, and there is a high level of collegiality among members. Some have experienced considerable personal difficulties and may have become "frayed", but no-one holds that against them. Some have taken time out, but they have been allowed to do that. They are a cohesive and supportive group that looks after its members.⁴²⁹

10.1 ITINERANT TEACHERS OF MUSIC, WORKING IN SCHOOLS

The work of the full-time staff members in the music departments at schools was covered in the author's *Honours* essay of 2011, so it is not proposed to retrace those steps in this thesis, other than to update the information already provided. The emphasis, here, will be on the work of the itinerant teachers who visit schools,

⁴²⁹ Marnie Barrell, Secretary of the Christchurch Branch of the Institute of Registered Music Teachers (IRMT).

week-in week-out during term time, teaching a range of instruments, both one-on-one with individual pupils and also with groups such as orchestras, jazz bands and choirs.⁴³⁰ The role of the Itinerant Teacher of Music (ITM) is to support the classroom teachers, and especially the HoD, by using the itinerant's particular area of expertise. ITMs also undertake other ad hoc tasks, such as advising what instruments a school should obtain, arranging for instruments to be repaired when necessary, obtaining music and, on occasions, helping with pupil assessments, especially in the case of secondary school pupils who may be working to achieve NCEA credits. ITMs are often called upon to advise HoDs on the suitability of a particular piece of music for the resources available.

Currently there are two groups of ITMs working in schools throughout North and Central Canterbury. They cover schools from Cheviot to Ashburton, including Akaroa.⁴³¹ A group of fourteen full-time and from six to eight part-time ITMs work from a base at Hagley Community College, in Christchurch. Around 50% of these teachers are required undertake considerable travel, while the remainder, especially the part-time teachers, work closer to home. One ITM who was interviewed for this thesis expressed the view that travelling to outlying towns was less stressful than having to cope with the congested roads within Christchurch. Those who work mainly in the city frequently find, post earthquakes, that roads are being closed to enable essential services to be repaired. Such road closures and resultant detours place more strain on an already-stressed roading network. A

⁴³⁰ Fiona Oudshoorn and Jane Doig, Itinerant Teachers of Music in Canterbury schools. Interviewed 17 April 2012.

⁴³¹ Ibid.

second group of ITMs work independently of the Hagley group. Most of these are part-timers, Registered Music Teachers who teach privately but also take responsibility for teaching a few pupils at a particular school or schools. Some of these work alongside the Hagley-based teachers.

In her thesis on the work of ITMs, Karen Carter has listed what she regards as the three main characteristics of the itinerant teacher: temporality, invisibility and adaptability.⁴³² The working day of an ITM is “[...] intensive, with scarcely a wasted minute. [...] Time dominates itinerant work. Teaching is compressed into 20-minute blocks [and] travel times are minimised.” In a similar way, “[...] to be itinerant, with multiple worksites and frequent travel, is to be, largely, invisible.” This impacts on the identity, status, relationship and place that an itinerant teacher has in a school.⁴³³ Although, officially, part of the teaching staff of a school, “[...] itinerant teachers do not believe they are regarded as regular staff members”.⁴³⁴ “In the eyes of participants [quoted in Carter’s thesis] ‘itinerant’ and ‘teacher’ are not terms of equal value.”⁴³⁵ Adaptability and flexibility are the other essential characteristics of the ITM. He/she is “[...] required to conform to the demands and expectations of diverse school systems, Music HoDs and students.”⁴³⁶

⁴³² Karen Carter, ‘Itinerant Teachers of Music: A State of Flux’ (unpublished master’s thesis, University of Canterbury, 2003). Abstract, p. vi.

⁴³³ Ibid,

⁴³⁴ R. French, and ors, ‘Survival strategies: Itinerant special physical educators’ in *Journal of Physical Education, Recreation and Dance*, 57(8) (1986). pp. 84-86. As cited in Carter, p. 7.

⁴³⁵ Carter, p. 47.

⁴³⁶ Ibid, p. vi.

One ITM who operates as part of the Hagley group, Fiona Oudshoorn, works full-time in eight schools throughout Canterbury. Her workload is as follows:

Catholic Cathedral College,	15 pupils
Mt Hutt College, Methven,	8
Ashburton Intermediate,	7
Ellesmere High School	18
Villa Maria College,	13
Hagley Community College,	5
Avonside Girls' High School,	6
Lincoln High School,	7
	79 pupils in all. ⁴³⁷

She teaches clarinet, oboe, saxophone, flute and piano. As a full-time ITM, working in the school system, she is paid a salary by the Ministry of Education in the same way as any classroom teacher. When schools were closed for a time, as the result of the earthquakes, she continued to receive her salary, unlike other RMTs who teach privately. She also receives a mileage allowance for the use of her own vehicle.

September 2010

The September earthquake occurred two weeks before the end of the third term of the school year. While Christchurch schools were closed for this two week period to enable the safety of the buildings to be checked, those in the rural towns carried on as normal. Fiona still had to go to Methven (around 95 kms south west of the central city) on the following Tuesday morning, 7 September.⁴³⁸ She found this difficult because she was still in a mild state of shock, but went nevertheless. Even when the Christchurch schools reopened, Fiona was very aware that, although they might have been certified as fit for use, some of the rooms in which she taught were decidedly dangerous. Catholic Cathedral College pupils were taught in rooms

⁴³⁷ Oudshoorn.

⁴³⁸ Ibid.

within the Music Centre, and the damage there was clearly visible. This complex sustained further very serious damage in the February 2011, earthquake and has since been demolished. Another music teacher who worked part-time as an ITM at a Christchurch school also felt very uneasy about the space allocated to her for teaching.⁴³⁹ Accessways to the music block were used to store equipment that had been cleared from other damaged buildings at the school, making egress, in the event of a significant aftershock, very difficult. She insisted that a table be moved into her teaching studio as a means of protection, and on two occasions a pupil had to take refuge under it during a quake.

February 2011

Fiona Oudshoorn was teaching at Ashburton Intermediate School, when the February earthquake struck, and simply carried on, unaware of the extent of the devastation. On the Thursday, two days after the earthquake, she was on the job, teaching at Ellesmere (around 45 kms south east of the city). That school was open and so there was no reason not to go. Apart from the obvious damage and personal inconveniences, the February quake added considerably to the workload of the ITMs. School sharing, whereby schools adjusted their teaching hours to enable another school to use their space, meant that some itinerants ended up teaching, almost continuously, from 7.30 a.m. until 5.30 p.m.⁴⁴⁰ Fiona was involved with two such schools, Catholic Cathedral College worked afternoons at St Thomas of Canterbury College, in Sockburn, while Avonside Girls' High School used the

⁴³⁹ Judy Utting, RMT. Interviewed by telephone, 4 June 2012. I am not at liberty to identify the school.

⁴⁴⁰ Oudshoorn.

Burnside High School complex in the afternoons. During the down-time, when some of the schools were closed, she taught as many pupils who were able to come for lessons, from her home.

Because the February earthquake occurred at the beginning of the school year, many of the pupils did not have all the music they needed. In some cases the music was at the school, and therefore, inaccessible.⁴⁴¹ Fiona now makes sure that she gives out all the music needed at the beginning of each term. She also taught some pupils from home, on Saturday mornings, especially those who were taking music performance for NCEA. Despite the disruptions, the children achieved “[...] amazing results”. The scholastic levels of those pupils who were attending Catholic Cathedral College exceeded, by far, the levels achieved in any previous year.⁴⁴²

One of the features of the work of ITMs is that there is no set approach to how music is taught. The needs and expectations of each school are different. Teaching styles that may work in one school will not necessarily work in another.⁴⁴³ Fiona had thought of relaxing the demands she was making on her pupils, such as not forcing the examination issue (an ‘itinerant’ examination scheme has been devised that covers Levels 1 – 5)⁴⁴⁴ but the children would not have a bar of that. “To them, music was the only thing that made sense. It gave them normality. The general

⁴⁴¹ Ibid.

⁴⁴² Ibid. Catholic Cathedral College has a policy that all Year 7 and 8 pupils must learn a musical instrument. The college believes that the discipline and practice required has a positive effect on other non-musical areas of learning. This claim is also borne out by the recently-released National Education Standards, published by the Ministry of Education in *The Press*, 21 September 2012, p. A4.

⁴⁴³ Oudshoorn.

⁴⁴⁴ Ibid.

response was that they would do two exams that year, not just the one that they had been expecting.” This shows not only the positive attitude that they had, but also the therapeutic effect that music has on people. “They may not have had power or water in their homes, but they had their instruments and their music, as well as some time to practise.”⁴⁴⁵

Student numbers

As a direct result of the earthquakes, Fiona lost three pupils – two from Catholic Cathedral College and one from Avonside. Over all, her teaching roll has been maintained, as she has gained pupils at Ellesmere. Her teaching roll at Avonside has dropped from fifteen before the earthquakes to six, but most of these losses were because Fiona was not able to promote the saxophone sufficiently to ensure that numbers could be maintained.⁴⁴⁶

Availability of instruments and music

Some difficulties were experienced regarding the accessibility of instruments and music. Gerald Oliver, an ITM who specialises in teaching stringed instruments, also taught privately from a studio at the Music Centre. He was severely inconvenienced by the February 2011, earthquake.⁴⁴⁷ His studio was inaccessible, and he was unable to retrieve his piano, as well as an electronic keyboard and several stringed instruments. His entire music library was also stored there. This had been thrown from its storage cabinet and was in a complete jumble on the floor. Fortunately,

⁴⁴⁵ Ibid.

⁴⁴⁶ Ibid.

⁴⁴⁷ Gerald Oliver, ITM of stringed instruments, interviewed, 18 October 2012.

Gerald had violas, one cello and a double bass at his home and was able to use them. When access to the Music Centre building was granted it was for a very brief period, and under strictly-controlled conditions. It was largely a case of taking what was most important and getting out as quickly as possible. Gerald was able to recover some expensive books as well as two cases of what he described as 'gigging' music – piano trios and string quartets that could be used to play for weddings and other such occasions. Eventually, Gerald was able to recover his piano and electronic keyboard and some of the stringed instruments, but he lost much of his music as well as a viola, a cello, and a good bow. In some instances he lost individual parts of a set of chamber music, such as the violin part of a Beethoven Piano Trio. Other ensemble scores are also incomplete. These losses represent a substantial financial loss for Gerald because the music and other equipment kept at the studio were not covered by insurance. He did not wish to give figures, except to say that it was "significant".

Fiona Oudshoorn had also relied upon the CSM music library, in the Music Centre. After February, when the Music Centre was out of bounds, she had to try to obtain copies of the musical scores. Music teachers in Christchurch were very cooperative in this regard.⁴⁴⁸ As far as the availability of instruments, at the schools in which she was teaching, was concerned, the Ashburton Lions' Club had previously raised funds for the provision of clarinets, oboes, flutes, and other instruments for Ashburton Intermediate School.⁴⁴⁹ The school agreed to lend these instruments to

⁴⁴⁸ Oudshoorn.

⁴⁴⁹ Ibid.

Catholic Cathedral College, for around two or three terms, until the College resumed on its original site.

The positive effects

Jane Doig, another ITM, noted that, for some of the schools that had been site-sharing, the conventional school 9.00 a.m. to 3.00 p.m. routine has now been abandoned. Some of the schools which became accustomed to starting early have continued to do so. Papanui High School has retained the 7.30 a.m. start, while Burnside High School has opted for an 8.15 a.m. start. Schools that worked in the afternoons noted an improvement in academic achievements because the students could no longer take on after-school employment.⁴⁵⁰ (The late finishing times, 5.30 – 6.00 p.m. did create a problem for some of the Avonside and Catholic Cathedral College pupils who, in some cases, did not get home until 7.30 p.m.) The earthquakes have caused schools to rethink how they go about their business.

Practicalities

Because ITMs spend so much of their time on the road, the amount of travel is hard on vehicles as well as on the pocket. Jane's car has needed six new tyres and two wheel alignments between February 2011, and June 2012. The time taken to travel from one school to another has also increased because roads are more congested than before. As a result, schools have had to be more understanding when ITMs are

⁴⁵⁰ Doig.

unable to arrive on time. Heavy traffic, damaged and uneven road surfaces, and detours have made strict time-keeping impossible.⁴⁵¹

10.2 PRIVATE MUSIC TEACHERS

As well as the music teachers who work as itinerants, through the school system, there are also those who teach privately, working either from studios in a central location (such as the Music Centre in Barbadoes Street, before that building was damaged beyond repair) or, more usually, from their own homes. A representative sample of nine private teachers, living in various suburbs, has been selected for this thesis. Three of these were known to the author, personally,⁴⁵² the remainder were recommended, either by the Secretary of the Christchurch Branch of the Institute of Registered Music Teachers (IRMT), Marnie Barrell, or by other interviewees. The sample covers as many areas of the city, and Lyttelton, as has been practicable. Some of the teachers have a foot in both camps, working mainly from home as independent teachers yet also teaching a few pupils at their schools, for example, Judy Utting, who taught at St Mark's Anglican Church School in Opawa, and at Avonside Girls' High School, as well as working privately from her home,⁴⁵³ and Fiona Pears, who taught both at Halswell School, and privately.⁴⁵⁴

Delwyn McKenzie teaches piano as well as stringed instruments, especially cello and double bass. She is also the Director of the Shirley District Music School. This

⁴⁵¹ Ibid.

⁴⁵² Cumming, Hansen and Utting.

⁴⁵³ Utting.

⁴⁵⁴ Fiona Pears, RMT, who lives and teaches in Lyttelton. Interviewed by telephone, 21 September 2012.

school, which is based at the Shirley Intermediate School, has a roll of 130 children, drawn from the primary and intermediate schools in the area: Richmond, Hammersley Park, Windsor, Banks Avenue, Burwood, and Shirley Primary and Intermediate Schools.⁴⁵⁵ Several teachers are involved there, with a wide range of instruments being taught – brass, strings, wind, percussion, guitar and keyboard. Delwyn has thirty-five keyboard students whom she teaches through the school. Lessons are held in the keyboard laboratory and Delwyn will work in thirty minute sessions with three children per session. Each child will receive ten minutes of individual tuition. In addition to that ten minutes, he/she will have twenty minutes with two other children.⁴⁵⁶ Delwyn also takes a small orchestra, after school hours, at the school. As if this is not enough, she works with a second small orchestra at Ilam School, and teaches cello at Casebrook School. Her private pupils, including those at Ilam School, number twenty.

September 2010

Delwyn's home was the former presbytery for St Paul's Roman Catholic Church and School, in Dallington Terrace. That whole area of Christchurch was severely damaged in the September earthquake, far more so than in the February 2011 quake. The house was no longer habitable.⁴⁵⁷ As she said, "Those living in the immediate neighbourhood had no real perspective of how the city, as a whole, had fared. Their view was 'If this is what has happened to us, what is the rest of Christchurch like?'" Delwyn and her husband also have a rental property in

⁴⁵⁵ Delwyn McKenzie, RMT. Interviewed 30 March 2012.

⁴⁵⁶ Ibid. These are paid by 'Ministry hours', in the same way as ITMs are remunerated.

⁴⁵⁷ Ibid.

Linwood, and later that afternoon went there to check on the condition of that property, to find the eighty-four year-old next-door neighbour in Linwood Avenue out doing her garden. Water and power were on. It was a different world.

On 8 September 2010, four days after the earthquake, Delwyn moved to the rental property, a much smaller house (110 m² as against 320m²) which made life difficult for a family with 3 adult children. Around the beginning of October 2010, she resumed teaching from there. All of her pupils continued with her. Some were living in very difficult situations, but were very understanding. In effect, they became a community within a community, helping one another out as necessary. The feeling was that, “We may have suffered damage, but there are many who are a lot worse-off”.⁴⁵⁸ Subsequently, one pupil moved out to the Belfast area, about 11 kms from central Christchurch, but that is the only one who has left. Delwyn is teaching about half of her pupils at her new address, but has been able to arrange use of a room at Shirley Intermediate School, and it was there that her secondary school girls, most of whom attended Avonside Girls’ High School, went for their lessons. (Avonside was sharing school space with Burnside at that time and so, because Avonside’s school day did not start until around 1.00 p.m., it was easier for those girls to have morning lessons at Shirley.) This continuation of routine was beneficial to teacher and pupils alike and Delwyn was surprised at how well everyone did.

⁴⁵⁸ Ibid.

February 2011

For those living in the Dallington area of Christchurch, the February earthquake only compounded the damage that had occurred previously. Any hope that the McKenzie family might have had of being able to return to Dallington Terrace was dashed after the February 2011 quake. Zoning meant that the whole area around St Paul's would never be able to be occupied again. The McKenzies have now bought land in West Melton, around 30kms west of the city centre, and intend to build there.⁴⁵⁹ Unfortunately, this will take Delwyn away from most of her pupils, but she is adamant that she will carry on at Shirley Intermediate School with the pupils that she has. The Shirley District Music School was able to recommence business around 27 March 2011.⁴⁶⁰

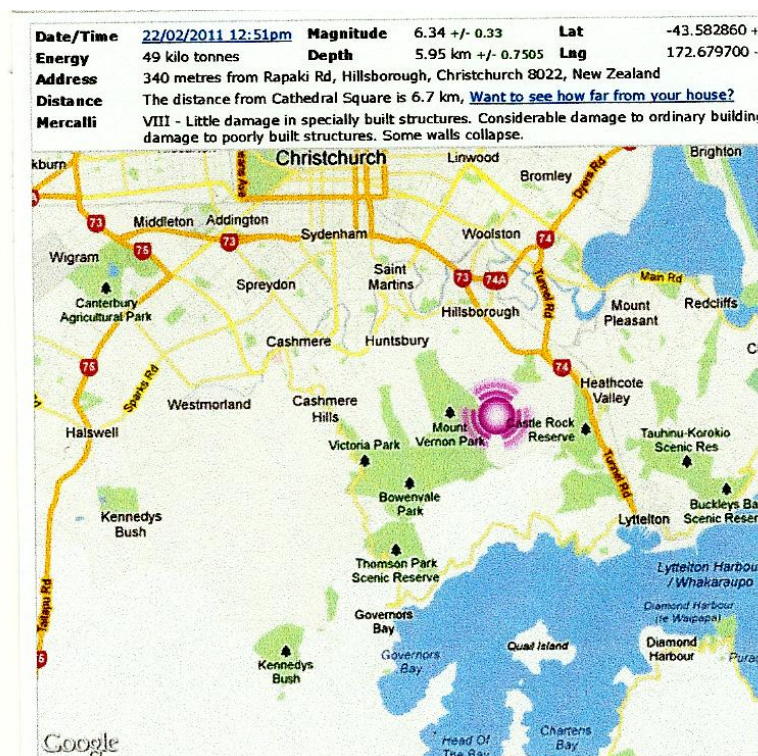
Jean Cumming is an RMT who teaches singing and voice production, principally to adult pupils, as well as giving tuition in singing and elementary piano to boys at Medbury School, in Fendalton.⁴⁶¹ She teaches at Medbury one day per week, as well as one day per week teaching her private pupils. She currently has six pupils at Medbury (two who learn singing, while the remainder are beginner piano pupils) and eleven private pupils whom she teaches from her home (two piano, the rest were voice students). Some of those voice pupils are working towards gaining their diplomas. The September earthquake did not affect Jean at all. Her house and teaching studio in Heathcote received very little damage – some cracking of mortar only. Her teaching schedule was not interrupted. However, the February 2011

⁴⁵⁹ Ibid.

⁴⁶⁰ Ibid.

⁴⁶¹ Medbury is an independent preparatory school for boys, up to year 8.

earthquake was a life-changing experience. The epicentre was less than 2 kms from Jean's home.



www.canterburyquakelive.co.nz Accessed 28 February 2013

Fig. 48. Epicentre of the 22 February earthquake in relation to Heathcote Valley

The land moved and the house split into three sections. It was totally unsafe for anyone to remain in the house. "The mess was incredible. Everything was broken. The piano was damaged and lying on its back in the middle of the room."⁴⁶² Fortunately, that damage was repairable and the necessary repairs have been undertaken, the costs being met by insurance. All of her music was scattered around the floor.

⁴⁶² Jean Cumming, (RMT). Interviewed 26 April 2012.

Jean, herself, went to a motel for two nights, before she was able to move into a tiny flat in Andover Street, Merivale, where she lived for the next three months.⁴⁶³

Members of her wider family entered the wrecked Heathcote home the following day and gathered up whatever could be salvaged: furniture, paintings, pianos, music, everything. As for the music, she took with her what she thought she would need over the next three months (basic repertoire, such as the songs of Schubert, Schumann, Brahms, and books of vocalises). The rest was simply gathered up by the armful and packed, all mixed up, into boxes, which were taken away for storage. These boxes, which are still in storage, are not labelled and it is impossible to determine where any particular score might be. In hindsight, Jean feels it would have been better to have brought the folders of other music, the special music repertoire that advanced diploma and concert performance students need, as these are almost impossible to source. The core repertoire, the sort of music that she did take with her, can readily be obtained from libraries and other sources.

Jean continued to live in the Merivale flat until July 2011, when she was fortunate to be able to find a house in Fendalton. During her time in Merivale she was offered the use of a friend's lounge as a teaching studio, and so was able to carry on teaching there until she could set up a music room in the Fendalton house.

Three of the more fortunate RMTs in Christchurch were Alison Hansen, a cello teacher, Philippa Brocklehurst, a piano teacher, and Fiona Pears, a violin and piano teacher, all of whom work mainly from their homes. Alison has thirty-two pupils in

⁴⁶³ Ibid.

total,⁴⁶⁴ including thirteen who attend independent schools and are taught there, as follows:

Christ's College	4 teenage boys
Rangi Ruru Girls' School	2 girls
Cathedral Grammar School	2 girls
Selwyn House School	5 girls

Philippa has forty-three pupils, a few of whom are taught at a local primary school,⁴⁶⁵ while Fiona has fifteen pupils.

September 2010

The September earthquake had very little, if any, effect on the work of these teachers. Apart from a painting that fell off the wall, and two special vases that were broken, Philippa's house, in Bryndwr, was unaffected. She did not lose any teaching time, and was able to carry on as usual.⁴⁶⁶ Fiona Pears's Lyttelton home lost its chimneys in the September quake, but apart from that, damage was minor. She did lose four or five days' teaching because the Lyttelton tunnel was immediately closed, as a safety precaution, to enable a full engineering inspection to be undertaken.⁴⁶⁷ Once the tunnel reopened it was back to business as usual for Fiona. Alison's home, in Bishopdale, sustained very little damage, so she continued to teach there. She even gave a lesson to one pupil on 4 September, 2010, the day of the earthquake. She would normally have been teaching at the Christchurch Music Centre, in Barbadoes Street, on a Saturday morning, but all classes there

⁴⁶⁴ Hansen.

⁴⁶⁵ Philippa Brocklehurst, RMT. E-Mailed response to questions, dated 4 April 2012. Philippa would not specify the school at which she taught.

⁴⁶⁶ Brocklehurst.

⁴⁶⁷ Pears.

were cancelled on that particular Saturday. As the pupil concerned lived nearby, Alison taught from home instead. She even conducted one lesson with a pupil, who was stranded at New Brighton, by using *Skype* – a novel concept.⁴⁶⁸ Even those pupils who normally had their lessons at one of the schools went to her house. Many of these pupils came across town, from suburbs such as Sumner, Lyttelton and St Martins, despite the logistical difficulties involved in doing so.

The building at Cathedral Grammar School (CGS) which Alison used for teaching was closed after the September quake and Alison had to use whatever space was available. For a time she had the use of a room that doubled as the sick room. When she arrived there one morning there was a child in the room being violently ill. Alison taught in the Staff Room that day, even though there was a staff meeting going on at the other end of the room.

February 2011

The February earthquake did affect the work of these three teachers, but not greatly. Philippa lost a week's teaching, but that was all.⁴⁶⁹ Fiona lost around two weeks' teaching, as Lyttelton became isolated. Once again the Lyttelton tunnel was closed, and Evans Pass road was impassable because of rock-falls on the harbour side of the hill. Even when these were cleared, the road was only open for essential travel. One needed to obtain a pass from CERA in order to use the road. The risk of further rock-falls, as the result of aftershocks, was still extreme. Fiona was able to

⁴⁶⁸ Hansen. Other teachers have also said that they have used this medium in order to teach pupils who have not been able to come for lessons.

⁴⁶⁹ Brocklehurst.

arrange for passes to be issued to her pupils and, as soon as they were able to use the hill roads, they came for lessons.⁴⁷⁰ Alison's teaching schedule, on the other hand, did become more complicated. She was able to continue teaching from home, and so that area of her work did not change.⁴⁷¹ Her work in the schools, however, was affected. Fortunately, the rooms at Rangī Ruru and Selwyn House were undamaged, and so she was able to continue teaching there. However, after 22 February, both Christ's College and Cathedral Grammar School, which were situated within the cordon – that area of Christchurch which was deemed too dangerous to enter – were forced into recess for three weeks.⁴⁷² Even when CGS did resume, it was spread over five different locations,⁴⁷³ with the girls' school accommodated at Selwyn House. The pupils from these schools continued to go to Alison's home for their lessons.

Alison found that the boys she was teaching at Christ's College had been quite traumatised by their experiences. A close friend at the college had lost his father in the February earthquake.⁴⁷⁴ School was inaccessible. There was no sport. Music provided an emotional release for them and, with the extra time available to them, they were able to put in more practice. Since then, some of them have tried to maintain this increased commitment. Even when the college did re-open, just being able to get there became an expedition in itself. Alison had to trudge across Hagley Park, carrying her cello on her back, because vehicle access was impossible. The

⁴⁷⁰ Pears.

⁴⁷¹ Hansen.

⁴⁷² Robert Aburn, Director of Music, Christ's College, telephoned confirmation 6 September 2012. Also Malcolm Long, Acting Headmaster, CGS, as cited in Moore, p. 48.

⁴⁷³ Long. (See also Chapter 2.4, above).

⁴⁷⁴ Hansen.

same applied to CGS where, throughout the whole of the 2012 school year, she has been teaching in *Portacombs* which have no soundproofing whatever.

After February 2011, Alison was forced to find an alternative venue for recitals by her pupils. Until then she had always used the Maurice Till Auditorium (the Music Centre) but that venue no longer exists. Now she is able to use the music theatre at Rangi Ruru. Recitals had to be rescheduled, but only one was missed altogether.⁴⁷⁵

10.3 THE EFFECTS OF THE EARTHQUAKES ON THE WORK OF MUSIC TEACHERS

Student numbers

When asked whether she had lost any pupils as the result of the earthquakes, Philippa Brocklehurst responded that, "Student numbers have stayed much the same". Alison, though, did provide a more detailed response. Numerically, she has not lost any pupils, although, in some cases, the people may have changed. The boys from Christ's College tended to leave town: one to Kings College (Auckland) for six weeks. He has since returned to Christ's College and has picked up his cello tuition where he left off. Another went to Wanaka, where his family had a holiday house. A third Christ's College boy, who remained in Christchurch after the September earthquake, had extra lessons because he had been preparing for a music examination at the time. He completed the examination successfully. At the time of the September quake, Alison only had one pupil at Cathedral Grammar School, and this girl went to Queenstown, where her family had a house. She stayed

⁴⁷⁵ Ibid.

in Queenstown for many months because CGS remained closed for some time. This pupil has since returned to CGS and has resumed her cello lessons, and Alison has since gained another pupil at CGS. Fiona lost one pupil after the September earthquake because that pupil's mother would not drive through the Lyttelton tunnel.

After February 2011, the families of two of Alison's pupils moved away from Christchurch: one back to Ireland, and the other to Australia (supposedly temporarily). Both pupils have indicated that they will continue learning the cello.⁴⁷⁶ An adult pupil has also left Christchurch and will not be returning. Two other pupils have moved on, but their decisions to cease tuition were not earthquake-related. Alison has, however, gained six new pupils in 2012, including three six- or seven-year-olds at Selwyn House School for girls. One of these new pupils, a seven-year-old from the suburb of Avonside, was so traumatised by the earthquakes that she was refusing to go to school. However, now that she is having cello lessons at the school, she attends willingly on the days when she has a lesson. The calming effect that music can exert is amply demonstrated here. Apart from the few pupils who left town, those who remained in Christchurch continued to come for lessons, even in the weeks that followed each of the earthquakes. Maintaining a sense of normality has been very important to teachers and pupils alike. It also shows their commitment to their music.⁴⁷⁷

⁴⁷⁶ Ibid.

⁴⁷⁷ Hansen.

Other teachers, including Judy Utting and Jean Cumming did lose some of their pupils. At the time of the September earthquake Judy worked four hours per week at Avonside Girls' High School, teaching nine pupils.⁴⁷⁸ She also taught thirteen children at St Mark's, Opawa, as well as twelve private pupils. Avonside bore the brunt of that quake and the total school roll there dropped as families moved out of the area. By the beginning of 2011, there were only six of Judy's Avonside pupils who continued learning the piano. The Ministry of Education was unable to support the level of itinerant music teaching there, and so reduced Judy's teaching hours to two per week.⁴⁷⁹ She continued with those six pupils for a time, but two of them, who were doing NCEA courses in 2011 found the increased workload such that they elected to discontinue their piano studies. As there was a waiting list for piano lessons among the Avonside girls, the two who left were able to be replaced. One of Judy's Avonside pupils lived in Sumner. She would come to Judy's home, in the morning, for a lesson, and Judy would then take her to Burnside. Once school finished at 6.00 p.m., that girl would have to catch three busses in order to get home.⁴⁸⁰ The thirteen pupils from St Mark's continued to receive lessons for the rest of 2011. The facilities at St Mark's are still intact and, because Judy had decided to leave Christchurch, a replacement teacher for 2012 has been engaged. One pupil has moved on to secondary school and is continuing to receive lessons there, while another has stopped her piano lessons and has taken up singing instead. As far as can be ascertained, the remainder are continuing to learn.

⁴⁷⁸ Utting

⁴⁷⁹ Ibid.

⁴⁸⁰ Ibid.

As a direct result of the February earthquake, Judy lost three of her private pupils.⁴⁸¹ One left New Zealand, another was from a family that was unable to cope with the stress of the situation, while the third who, coincidentally, also attended Avonside Girls' High School, was not able to handle the abnormal school hours. A fourth pupil carried on for about two months before deciding to discontinue her lessons.

After the February earthquake, and again after the one on 13 June 2011, Judy telephoned the parents of all her pupils, including the ones normally taught through the schools, to advise that she was continuing to teach from home. One of her pupils carried on without missing a lesson, but the rest had periods of time out. These breaks were mostly only for a week or two, but in one case a pupil took just over a month off. Another pupil, who had been quite traumatised by the earthquakes, was only able to continue playing her favourite pieces. It was nearly two months before Judy was able to start teaching her something new.

Jean Cumming also lost some of her pupils after the February earthquake, because their parents were no longer comfortable living in Christchurch.⁴⁸² Three of her private pupils moved away immediately, while a fourth carried on until the end of the year, and then left. She has, however, been fortunate in that she has gained two new private pupils. Of her Medbury pupils, only two left – children from Asian families that were able to afford either to return to their home countries, or to move somewhere else. Two other Medbury boys left, either because they had

⁴⁸¹ Ibid.

⁴⁸² Cumming.

moved on to secondary school or because their parents, who found themselves in somewhat straitened circumstances as the result of the earthquakes, elected to keep the boys at the school but had to forego the 'extras'. Jean has been able to replace these pupils, and her Medbury roll for 2012 is six.

The personal and emotional effects

Some teachers, Judy Utting and Alison Hansen in particular, found that, after the February earthquake, pupils and their parents were quite fragile, the parents more so than the children.⁴⁸³ Fragile parents cause the children to be unsettled. Some were struggling to survive. Most of the families concerned had either to move house, or live with uncertainty regarding the future of their homes.⁴⁸⁴ Some children (and Delwyn McKenzie cites one example) have had to change schools more than once. This places enormous strain on the children who have to adjust to a new environment, and then repeat the process a few months later. One problem that has emerged in 2012 is the fact that, "Some pupils have been unable to practise because their homes are being repaired/plastered/painted, and pianos are covered up or put away. Others have moved temporarily while repairs are carried out and they don't have a piano where they are living."⁴⁸⁵ Philippa Brocklehurst has encountered this problem and has devised ways of overcoming it. She focuses on those aspects of music teaching that do not require practice, such as sight reading, aural skills, theory and musicianship skills. Teachers have had to become aware of

⁴⁸³ McKenzie, Utting, Hansen and, to a lesser extent, Cumming.

⁴⁸⁴ Ibid.

⁴⁸⁵ Brocklehurst.

each pupil's particular circumstances.⁴⁸⁶ Alison Hansen found this to be especially necessary in the case of the Christ's College lads who, as teenagers, did not usually express their feelings, and also in the case of the young Selwyn House pupil who was so traumatised that she could not face going to school. Different teachers have dealt with this problem in different ways. Most adopt the 'gentle, but firm' approach, trying to preserve a sense of normality.⁴⁸⁷ Having said that, Alison admits to choosing repertoire that the more stressed-out pupils would enjoy playing rather than what might have been good for them to work on. Some teachers, Judy Utting for one, elected not to enter their pupils for examinations in 2011. Instead, she organised two 'fun concerts', each with a party afterwards, and these were very well attended. Others, like Philippa Brocklehurst and Fiona Oudshoorn are continuing to enter their pupils for examinations in order to maintain the sense of normality and routine and, in Fiona's case, because the pupils were adamant that they wanted to do them.⁴⁸⁸ Philippa also organises recitals for her pupils, while Alison's pupils have performed in the Friday concert series at St Augustine's Church, organised by the Christchurch Music Centre.⁴⁸⁹

When asked whether they had noticed any falling off in the levels of achievement of their pupils, all of the teachers spoken to agreed that, if anything, achievement levels have improved since the earthquakes. The *National Standards* published by the Ministry of Education in the *Christchurch Press* on 22 September 2012, which have been designed to show whether schools are achieving the Ministry's

⁴⁸⁶ Hansen.

⁴⁸⁷ Hansen.

⁴⁸⁸ Brocklehurst and Oudshoorn.

⁴⁸⁹ Music Centre of Christchurch, Concert Brochure, *Outstanding Young Musicians in Concert*, 2012.

standards, tend to support this claim, and it is interesting to note that it is the schools in the eastern suburbs that seem to be showing the greatest improvements.⁴⁹⁰ Alison cited one pupil who sat Grade 8 in 2011 and did extremely well, gaining distinction. This was a considerable improvement upon the student's results in her three previous examinations (Grades 5, 6 and 7) in which she was only able to gain merit passes. Since then, this pupil has gained distinction in her diploma examinations.⁴⁹¹

Several private teachers have been profoundly affected by the earthquakes, with six of them having lost their homes. Katherine Jones (president of the Christchurch branch of the Institute of Registered Music Teachers (IRMT)) and Delwyn McKenzie, both of whom lived in Dallington, have been forced to relocate. Katherine has moved to Belfast, an outlying suburb about 10 kms north of central Christchurch,⁴⁹² while Delwyn is building a new home in semi-rural West Melton. Marnie Barrell (IRMT secretary) had to leave her Avonside home in April 2012, and has now moved to one of the western suburbs,⁴⁹³ while Jean Cumming's Heathcote Valley home had been totally destroyed. Two others have left Christchurch altogether. The IRMT's treasurer, Colin Cookson, who used to live in Horseshoe Lake Road, Burwood, has gone to Timaru,⁴⁹⁴ and Judy Utting, has moved to Hamilton. Her decision to go was not entirely earthquake-related, however. Her home in St Martins had sustained significant damage to the concrete slab floor (a 2 – 3 cm-

⁴⁹⁰ McKenzie, Oudshoorn, Utting, Hansen, Pears.

⁴⁹¹ Hansen, 17 February 2013.

⁴⁹² Alison Hansen, RMT and committee member of the Christchurch branch of the IRMT. Interviewed 11 April 2012.

⁴⁹³ Marnie Barrell, E-mail dated 15 March 2012.

⁴⁹⁴ Cookson is known to me.

wide crack runs right through the house) but it was still habitable. Another major earthquake, though, could well tear it apart. The land, however, is zoned “green/blue”, TC3. Judy and her husband made the decision to move, in January 2012, to be closer to one of her daughters. The earthquakes were, certainly, the catalyst for the move, however.

For three of the teachers who had been working from studios in the Christchurch Music Centre,⁴⁹⁵ the impact of the February 2011 earthquake was severe. They lost access to their rooms and all their teaching resources, including instruments. Fortunately, after making do with whatever they could for around three months, they were able to recover most of their ‘imprisoned’ property, but not everything.⁴⁹⁶ In the case of Christopher Graham, the psychological stress was enough for him to pack up and go to Japan, where he taught for a year. He has now returned to Christchurch, and is trying to pick up where he left off. Ellen Doyle, has not enjoyed good health over most of 2012. She has also had to provide care for her seriously-ill sister, and while these illnesses may not have been earthquake-related, the high degree of stress suffered will have affected the body’s immune system and lowered the ability to resist.

All of the music teachers spoken to agree that they have become more conscious of the responsibility that they carry for ensuring the safety of their pupils. They have always had this responsibility, of course, but prior to September 2010 never gave it much thought. Such considerations have added to the stress levels of the teachers..

⁴⁹⁵ Gerald Oliver, Ellen Doyle and Christopher Graham.

⁴⁹⁶ I assisted in the recovery effort.

Delwyn McKenzie expressed the emotional effects of the earthquakes well when she said:

None of us has ever experienced anything like this, where the whole community has endured the same event together. We have this one point of connection that we never had previously. It has brought people together. [...] The grief of losing one's home, and the uncertainty of not knowing what the future will hold, sits with one for a very long time. It affects one's concentration.

Chapter 11 TRINITY COLLEGE LONDON

As we have already seen, the earthquakes have not just affected musical organisations within Christchurch. Some organisations which operate on a national basis, such as the NZSO, Chamber Music New Zealand, the Royal New Zealand Ballet, and NBR New Zealand Opera, have also been greatly inconvenienced by the lack of facilities, especially performance venues, in Christchurch. But it doesn't stop there. There have been global effects as well. One of the organisations that operates world-wide is Trinity College London, (TCL). Trinity College is one of the British-based colleges that are responsible for conducting examinations in music and drama, and its examiners visit New Zealand regularly for this purpose. The Christchurch representative for TCL is Catherine France, and it is her responsibility to arrange and facilitate the holding of examinations in the Christchurch area.

September 2010

Prior to the earthquakes, all music and drama examinations were held in the Trinity College Room,⁴⁹⁷ which was part of the Music Centre complex in Barbadoes Street. This was an ideal venue, with a very good *Rameau* grand piano that Trinity College leased from the Institute of Registered Music Teachers. This section of the Music Centre escaped the more serious damage sustained by much of the rest of the complex in the September 2010 earthquake and so, after a full engineering inspection, was still able to be used for the examinations that were held in November/December 2010.

⁴⁹⁷ Catherine France, Christchurch Representative, Trinity College. Interviewed 18 April 2012.

As luck would have it, the series of examinations held towards the end of August, 2010, had just been completed on the day before the earthquake struck. Having completed his work in Christchurch, the examiner had travelled south, to Timaru, on the evening of Friday, 3 September. The earthquake was felt strongly in Timaru and he was extremely shaken by the experience.⁴⁹⁸ News of the earthquake travelled around the world very quickly, and at 5.30 a.m., just an hour after the earthquake, Catherine received a telephone call from Capetown, South Africa, to check whether she and her family were all right. The call was from a drama examiner who had been examining in Christchurch the week before.

Catherine sees her role as that of a facilitator, ensuring that candidates (and their parents) are as relaxed as possible, and so are able to perform to the best of their ability. She became aware of the extra responsibilities that she carried. She was responsible for the safety and wellbeing of other people's children and so drew up a table of instructions on what to do in the event of another earthquake.⁴⁹⁹ She made sure that she spoke to the examiners and told them what they should do:

- Do not leave the building.
- If the quake were just a small aftershock, sit with the candidate and quietly discuss with him/her whether he/she wishes to continue with the examination or to re-book another time.
- Have an escape plan, should that be necessary.
- Wait until the supervisor advises that it is safe to go outside.

⁴⁹⁸ Ibid.

⁴⁹⁹ Ibid.

The 2010 drama examinations in November, and the music ones in November and December, went ahead as planned. There were a few little aftershocks but these did not cause any problems.

February 2011

Fortunately, the February earthquake occurred at a time when there were no examinations. There was, however, a huge outpouring of sympathy and support from examiners from all around the world who had worked here.⁵⁰⁰ The examiner who had been in Timaru at the time of the September earthquake sent Catherine an E-mail after 22 February, expressing the hope that all the candidates he had worked with had survived. At that time all she could say in reply was that “no-one knew”. There would have been people that he may well have known, who might have perished, but she just didn’t know.

Catherine E-mailed all of the teachers who had been, and still were, working with examination pupils, but felt she needed to exercise care in doing so because of the varying degrees of damage sustained. Some of those in the eastern suburbs were “[...] up to their piano keyboards in liquefaction”⁵⁰¹ while others, who lived across town, were relatively unharmed. Catherine, who is a journalist by profession, found this one of the most difficult messages that she has ever had to write. She finished the message by saying that, “We need music, and the arts, now more than ever.”⁵⁰²

⁵⁰⁰ Ibid.

⁵⁰¹ Ibid.

⁵⁰² Ibid.

At times it was distressing for her, when she was talking to teachers who not only had lost their homes but had, potentially, lost a considerable portion of their income as the result of some of their pupils having moved away. Catherine found herself in a very privileged position, sharing other people's experiences and problems, and trying to give support and reassurance wherever necessary.

Although she represents the Examination Board, the teachers who prepare pupils for examination are 'her people'. Her role as liaison between Board and teachers has been considerably augmented. She received support from the national headquarters of Trinity College, in Wellington, and E-mails from examiners and staff around the world, but as the local representative, felt a huge sense of responsibility.

Examination Venues

The venue requirements for Trinity College examinations are very specific. There must be:

- a room with good acoustics,
- a good quality piano,
- a suitable waiting area,
- reasonable sound proofing. (Examination candidates, and their parents and supporters, are not permitted to sit in a waiting room from which they can hear what is going on in the exam room.)
- toilet facilities,
- adequate car parking.⁵⁰³

⁵⁰³ Ibid.

The absence of suitable venues for examinations was Catherine's most significant problem. She needed a venue to be available all day (9.00 a.m. - 5.30 p.m.) for several consecutive days (and sometimes weeks), not just on a casual basis, such as on Tuesday and Wednesday afternoons. Examination fees remained the same and people's expectations of what their children needed had not diminished. Catherine still had to provide the best facilities possible in the circumstances.

I was conscious that people's expectations of Trinity remained the same and wanted, desperately, to make the exam experience as good as I could. [...] While some people didn't seem to take the effects of the earthquakes into account at all, and assumed that everything would be as it was, others were delighted that the exam sessions even went ahead.⁵⁰⁴

Two local music firms, *Sedley Wells* and *Beggs*, were incredibly generous and provided electronic pianos for candidates to use to 'warm up' prior to an exam. (Traditionally, Christchurch had always provided a waiting room that was equipped with a piano specifically for that purpose.) Churches and schools offered support, but were unable to commit to exclusive use of their facilities, all day long for several days on end – a morning here, or two or three hours there, yes, but all day without interruptions, no. Arrangements had been made with Medbury School for the examinations that were scheduled for May 2011, to be held in their new Performing Arts Centre.⁵⁰⁵ When the time came for her to notify teachers of examination appointments for their pupils – she is required to give no less than three weeks' notice, but usually is able to give about six weeks' – Catherine discovered, purely by chance, that there had been a hold-up in the planning, and that Medbury was not available. Fortunately, a friend who owned a house in

⁵⁰⁴ Ibid. As Catherine put it, "This was an indication of how people reacted to the disaster. Some had been profoundly affected, and were appreciative of everything that was being done, whereas for others, it was only a minor 'blip' in their lives."

⁵⁰⁵ Ibid.

Fendalton, which had a suitable large room, offered the use of her home. (TCL prefers to hold all its exams in the same venue and use the same instrument.)⁵⁰⁶

When asked about the piano, the householder assured Catherine that there was a good quality instrument available. It turned out that the instrument was not up to the standard required, and Catherine was forced to move her own piano in instead. The examinations, over two whole days, went ahead as planned. This venue was not, however, used for those candidates who were doing diploma examinations. Those examinations were held at Rangi Ruru Girls' School. However, because the facilities at Rangi Ruru were being used during the week, the examinations had to be held over a weekend.

Medbury was available in August for the Speech and Drama examinations, and the school has been most accommodating. It was a foreign idea for the school. To have TCL moving in for up to two weeks at a time, while the rest of the school was carrying on as normal, was a big undertaking for them. Signs were posted all around the school asking for quiet. One area of additional responsibility for Catherine was the need to maintain a register of everyone who came onto the school property so that they could be accounted for should another major earthquake have occurred.⁵⁰⁷ Speech and Drama examinations continued to be held there, even into 2012. The Speech and Drama teacher kindly vacated her room and allowed TCL to use it. Holding the examinations at Medbury was disruptive to the school, and

⁵⁰⁶ Ibid.

⁵⁰⁷ Ibid. As the school carried the responsibility for everyone on the premises it needed to know who was there. Trinity College, as an outsider, had to record everyone's cell phone numbers, and have phones available for any visitors who did not possess one.

difficult for TCL, as it tried to fit in with the school's programme. A degree of autonomy was needed, and so TCL no longer uses Medbury.

Catherine had been considering using the Beckenham Methodist Church as the venue for the examinations that were scheduled for August. The church hall, however, sustained considerable damage in the major aftershock on 13 June 2011,⁵⁰⁸ and although it could have been used, there would still have been visible signs of the damage which may have upset some examination candidates. These factors caused her to turn down Beckenham as a venue because she felt that she couldn't make 'her people' go to the other side of town where the roads were so busy and reminders of the earthquakes were everywhere to be seen. "Examinations are formidable enough anyway, without these extra issues."⁵⁰⁹ This was the most difficult time for Catherine. She telephoned more than thirty possible venues, and visited at least fifteen of these. As a result the music examinations were held at College House, in Waimairi Road, fortunately at a time when the University was on vacation and so the venue was available. While the piano was probably not up to Diploma standard, it was certainly adequate for up to Grade 8 level.⁵¹⁰ Given the circumstances, Catherine was not in any position to make unreasonable demands. The Diploma examinations, however, were held in the Jack Mann Auditorium, at the University of Canterbury, College of Education.

⁵⁰⁸ Utting, who was, at that time, a parishioner of the church.

⁵⁰⁹ France.

⁵¹⁰ Ibid.

For the November 2011 examinations, Catherine was able to use the New Apostolic Church (the former St David's Methodist Church) in Wairakei Road.⁵¹¹ The church itself was a little noisy from the passing traffic, but there was a small Sunday School room alongside it that was the perfect location for an examination room. There is a convenient waiting room and when people arrived they could be ushered into there. The Music Centre of Christchurch kindly allowed TCL to move a Yamaha Grand piano to the church for the grade examinations. Diploma examinations are held at St Augustine's Church in Cashmere. In February 2012, when Catherine checked that the New Apostolic Church building was still available for examinations during the year, she discovered that, while the buildings themselves were fit for use, the short entrance walkway had been propped up, with signs erected advising people not to linger. Catherine is acutely aware of the responsibility she carries for the safety of all concerned and has arranged for candidates and their teachers to use a back entrance, thus avoiding the necessity of going through the walkway. Since then, however, the church has strengthened the walkway, while it waits for the Insurance Company to confirm its decision about remedial work. TCL is definitely at home in Wairakei Road. It holds the Drama examinations there, as well as in the church hall. The venue is working well, although TCL does have to hire special heavy drop curtaining to reduce the echo in the hall and create a suitable performing space.

⁵¹¹ Ibid.

An additional complication

It is a requirement, for all examinations, that an original score of the music be available in the exam room. This is a copyright requirement, and Trinity College is bound to enforce it.⁵¹² In the case of one examination candidate, the original copy was stored in a place that was no longer accessible. Catherine immediately E-mailed London, and the reply was to the effect that, under the circumstances, if the examiner were unable to sight the original score, he/she would need to note on the examination report “Original not sighted”, and this would not affect the marks allocated. In the end, it did not turn out to be a problem, but the College needed to be aware of the situation because people are more fragile after what they have experienced, and the potential was there for it to have become an issue.

Working with the Examiners

One of the steps that Catherine takes, now, whenever an examiner arrives in Christchurch, is to go for a drive, usually around the edge of Avonside and, if time permits, to Sumner. She stresses that she is not trying to frighten the examiner, but rather to let him/her know that he/she will have candidates presenting for examination who will have come from those areas of the city. This gives the examiner an insight into the difficulties that some of them may have gone through, or are still going through. Families may have lost homes, jobs, or may be struggling, simply, to survive. Some of the children may not have been able to get access to a piano in order to practise. It was also a way of warning the examiner that he/she might suddenly be faced with a child who ‘goes to pieces’ under the pressure of the

⁵¹² Ibid.

examination. Fortunately, none did, but the examiners needed to be aware of the possibility. Some parents asked whether the examiners would take the earthquakes into account. Catherine's response was that examiners can only assess what is presented to them on that day. "We must ensure that the Grade 4 saxophone examination that a candidate does in Christchurch is exactly the same as the Grade 4 saxophone examination in Mumbai, Dubai, or any other city in the world. This uniformity of standard (an international standard that is quality assured) is one of the great features of Trinity College exams. We cannot, and should not, lessen the value of that."⁵¹³

Trinity College's response

All of the examiners who have come to Christchurch since September 2010, and especially since February 2011, have been profoundly affected by what they have experienced.⁵¹⁴ The College's Chief Examiner for Drama was in Christchurch in early June, and arrangements were made for him to visit the Music Centre on 1 June. He took his video camera with him and recorded the visit. He left Christchurch on the morning of Monday, 13 June, a few hours before the 6.3 aftershock that caused even more damage to the building. The examiner took the video back to London with him, and when it was shown to the Council of Trinity College, in London, the Council decided to make a donation to Trinity Christchurch of a significant amount of money, to be used for educational purposes.⁵¹⁵ Part of it was used to fund a very successful celebration weekend in March 2012, which was attended by examiners,

⁵¹³ Ibid.

⁵¹⁴ Ibid.

⁵¹⁵ Ibid. Catherine was not at liberty to disclose the amount, except to say that it was substantial.

from all over the world. While they were in Christchurch these examiners ran master classes and workshops. Diplomas were presented at the Showcase Concert on the Saturday evening. Members of the NZ Army Band, which puts many of its players through the Trinity examinations, attended and also provided a brass quintet.⁵¹⁶ There were more than sixty Diploma graduates, although not all were able to attend. To gain a Trinity Diploma is a considerable achievement at any time,⁵¹⁷ but to have done so in 2011 was all that much more significant.

Catherine was delighted and very proud that the organisers, teachers and candidates had got through the year successfully. Everything happened exactly as had been scheduled, despite the obstacles. Candidates were examined properly, and in appropriate venues, and the sheer hard work by all concerned made the awards that much more deserved.

⁵¹⁶ Ibid. This was also confirmed by Dwayne Bloomfield, conductor of the NZ Army band.

⁵¹⁷ France.

Chapter 12 RELATED MUSICAL ACTIVITIES

In addition to those organisations that are actively involved with the teaching and performance of music in Christchurch, there are other sections within the community that use music as part of their activities. These organisations cannot be overlooked as they play an essential role in the lives of the people. It is appropriate, at this point, to examine how some of them have fared since September 2010.

12.1 MUSIC THERAPY: ITS USE IN ADDRESSING THE NEEDS OF INDIVIDUALS IN SOCIETY

“Music therapy is an established health profession in which music is used, therapeutically, to address [the] physical, emotional, cognitive and social needs of individuals.”⁵¹⁸ “A co-ordinated programme of music and music therapy interventions in response to crisis or trauma [... is able to provide] opportunities for:

- Non-verbal outlets for emotions associated with traumatic experiences,
- Anxiety and stress reduction,
- Positive changes in mood and emotional states, [...]
- Enhanced feelings of control, confidence, and empowerment, [...]
- Emotional intimacy with peers, families, caregivers.”⁵¹⁹

⁵¹⁸ American Music Therapy Association Inc., *What is Music Therapy?* (Silver Spring, MD: American Music Therapy Association, 2012) as cited in Jessica Joo-Young Lim ‘Times of Crisis, Trauma and Grief: The Use of Music Therapy in New York and Christchurch’ (unpublished Honours research paper, University of Canterbury, 2012). p. 5.

⁵¹⁹ American Music Therapy Association Inc., *Music Therapy in Response to Crisis and Trauma* (Silver Spring MD: American Music Therapy Association, 2006) as cited in Lim, pp. 5-6.

The Christchurch earthquakes opened up new work opportunities for music therapists who were working in rehabilitation centres and special schools, as well as in the area of aged care. The high levels of stress encountered among patients⁵²⁰ and their families, have necessitated changes in the way that therapists now go about their work. Group therapy sessions became more important after the earthquakes, as it was found that participants in these sessions realised that they were not alone, that there were other families going through similar difficulties, and so were able to provide support for each other.

In her paper entitled 'The Impact of the Canterbury Earthquakes on Christchurch Music Therapists and Music Therapy during 2010-2012', which was presented at the biennial New Zealand Music Therapy Conference, Megan Spragg noted that the community of music therapists in Christchurch became "rather disconnected" after the earthquakes as members, some of whom were, themselves, displaying high levels of stress resulting from earthquake trauma, had to take stock of their own lives and take care of themselves.⁵²¹ Music therapy is still developing as a profession, in New Zealand, and therapists here had to do the best that they could, with limited support. As a form of disaster, earthquakes are peculiar in that they are on-going. Every after-shock compounds the disaster, and no one in the profession had experienced anything that came near to the situation that they were

⁵²⁰ Jessica referred to them as "clients", but I feel that "patients" gives a truer reflection of the situation these people found themselves in. The word "patient" is derived from *patiens*, the present participle of the Latin verb *patiri*, which means "to suffer". The words "client" and "patient" are not interchangeable.

⁵²¹ Megan Spragg, 'The Impact of the Canterbury Earthquakes on Christchurch Music Therapists and Music Therapy during 2010-2012' (unpublished paper presented to the New Zealand Music Therapy Conference, Auckland, 22-23 September 2012).

having to deal with.⁵²² “There is a case”, Lim suggests, “for the Christchurch music therapists to publish some of the methods and case studies from their work after the earthquakes [...] so that Christchurch could [...] provide a guideline for other cities in the future.”

12.2 THE CHAMPION CENTRE FOR CHILDREN WITH SEVERE DISABILITIES

The Champion Centre is a charitable trust that is administered by the Christchurch Early Intervention Trust. It was established more than 25 years ago by Dr Patricia Champion. Based at Burwood Hospital, in Christchurch, it works with children, from very prematurely-born babies up to the age of six years, who have special needs, and with their parents, in individual and group sessions. A wide range of disabilities, including Down’s Syndrome, cerebral palsy, extreme prematurity, development dyspraxia, autism spectrum disorder and other genetic disorders, is catered for.⁵²³ Music is a vital component of the work of the centre and is used extensively as an aid to teaching. “It underpins all learning. It can support physiotherapy. It can support the speech and language programme, cognitive development and computer-assisted learning. The Champion Centre also uses music to support play, in the play room.”⁵²⁴

There are four Music Specialists at the Champion Centre. The Director of the Music Programme is Julie Wylie, an experienced teacher and music therapist.

⁵²² Lim, p. 16

⁵²³ Champion Centre website, accessed 29 March 2012.

⁵²⁴ Julie Wylie, Director of the Music Programme at the Champion Centre. Interviewed 27 March 2012.



Photo: Iain McGregor
Fairfax Media/The Press

Fig. 49. Therapeutic: Luke Simons, 2½, engages with Julie Wylie at the Champion Centre

The earthquakes and their effect on the Champion Centre

The earthquakes have totally changed the way that Music Specialists, as they are known, work. The programme has always worked with both parent and child but, since the earthquakes, the staff have noticed that many of the parents have suffered incredible stress, trauma, loss of homes and/or jobs. These parents, themselves, are “fragile”.⁵²⁵ In some cases parents have also had to cope with the arrival of a new baby. Some of these babies are “earthquake-affected”.⁵²⁶ They will

⁵²⁵ Jessica Lim, interviewed 22 November 2012. Having to raise a child who has been born with a disability is difficult enough, but when that difficulty is compounded by after-effects of a major disaster, it becomes almost impossible without the support of an organisation like the Champion Centre.

⁵²⁶ Dr Susan Foster-Cohen, Director, Champion Centre. Telephone conversation, 22 November 2012. One of the human body’s defence mechanisms, when a person encounters severe stress, is for the adrenal gland to secrete the hormone *cortisol*. When a pregnant woman becomes stressed, this *cortisol* will stay in her system, and especially in the placenta, for some time after the cause of that release has subsided. This may affect the baby *in utero*, predisposing it to feelings of anxiety. When born, the baby may exhibit this anxiety by showing the sorts of symptoms outlined above. See also, Elizabeth Scott, *Cortiso and Stress: How to Stay Healthy*, (<http://stress.about.com/od/stresshealth/a/cortisol.htm>. 22 September 2011) downloaded 22 November 2011.

not let their mothers out of their sight, will have difficulty going to sleep, and need constant reassurance. These children do not necessarily have special needs.

The most significant change to the programme is that all of the teachers now work firstly with the emotional state of the parent. “If a parent is not regulated, we are not going to have a child who will be able to be regulated.”⁵²⁷ In the music room, which is a separate room, Julie has had both mothers and fathers breaking down and sobbing uncontrollably – an indication of just how severe are the stress levels. As an example, one father arrived, well-dressed in a business suit – he had come straight from a meeting – and went into the music room with his child. He was not aware of the burden he was carrying until those in the room started singing about his child and he just could not stop crying. At the end of it he looked, on the one hand, relieved, but on the other hand, very embarrassed because, as he said, it was something that he just did not do. This was a release for that man. When the offer of counselling with a social worker was made he declined saying that he felt he had been able to let the load go and could now move forward.

In another case, shortly before Christmas 2011, and just before the onset of another series of severe after-shocks, the Centre got a large parachute and the children were under it singing Christmas carols. Beneath the parachute there was pure joy; the children were loving it. On the other hand, the parents’ faces above the parachute showed the agony of the stress that they were going through. It was the end of the year and they were facing a holiday period of six weeks. They had

⁵²⁷ Wylie.

gone through as much as they could take. For them, music has become more important than ever before, because it provides a sense of familiarity. "We may be away from our homes, but songs go with us wherever we go."⁵²⁸

Julie has also noticed that the way she is using musical instruments with parent and child has changed over the last 18 months. There have also been changes in the style of music used. Julie's notes show that two years ago the music was more upbeat so that the child would be aroused. Now she is finding that more calming music, often in triple meter, and often through the use of modes (especially the Aeolian and the Dorian modes, which have a soothing effect) together with the use of stringed instruments will help to regulate the parent.⁵²⁹ Even the activities have changed and there is a lot more rocking, through the use of a rocking chair for the parent and a rocking horse for the child. This has a calming effect. A hoop is also used, and it has been noticeable that quite a number of the children are putting themselves inside the hoop in the foetal position. A lot more deep pressure massage is being used, by the parent on the child, but also by the occupational therapists on the parent. Occupational therapists are now working in tandem with the music specialist to develop strategies that will calm as well as to provide a parent with strategies that he/she can use at home.

⁵²⁸ Ibid.

⁵²⁹ This bears out the views expressed by Dio Chrysostom (first century AD.) in *De Regno*, that the musician, Timotheus, was able to influence the behaviour of King Alexander through music. See Frances A. Yates, *The French Academies of the Sixteenth Century* (London: Warburg Institute, 1947). p.38.



Photo: Community Access Network Music Report
December, 2011

Fig. 50. Julie, working with a young boy and his mother.

“Music is the language of emotion. I have to listen to breathing, observe the colour of the face and match their energy level with an appropriate experience.”

The staff at Champion Centre have all been trained to work with children, but none of them was prepared for the depths of emotion in the music area. People have been sharing things on a very deep personal level and, by the end of the year, all of the staff were absolutely drained, Julie especially.⁵³⁰ All of the staff are under supervision, but a special arrangement has had to be made for Julie because she works with parents as well as with children. Dr Patricia Champion will have oversight of Julie and her work. This is a significant change, something that was not really needed, previously, to that psychological level. The staff are now working with people in a profound way. These changes have been brought on by the earthquakes.

⁵³⁰ Wylie.

All the staff have been doing a lot more singing, because many of those who are working with this stress do not know how to calm themselves. Staff training sessions have started with a half-hour of singing. There are more than sixty on the staff and everyone does this.

Julie Wylie is a pioneer in her field. She has devised her own techniques and is keen to see that the importance of her programme becomes known. This is the reason that she and her colleagues refer to themselves as 'music specialists'. Champion Centre makes great use of music therapy and music education strategies. A lot of parents have said that it has been the music that has helped them, more than anything else since February 2011.

Music is the language of the emotion. It is intuitive, and so we do not need to think in order to process music. It is also at a lower brain level. The lower brain needs to be regulated so that it can control, and where necessary, lower blood pressure and heart rate. From a physiological perspective, music does what nothing else can do.⁵³¹

Group music, too, is most important. There is a much greater sense of community. Parents are looking out for each other's children, and are also mindful of the need to support other parents. This goes well beyond the Champion Centre. Friendships are being forged that may not have been made were it not for the earthquakes. Families, who not only had children with special needs, found themselves sharing similar experiences, and this brought them closer.

⁵³¹ Ibid.

Other activities not directly connected to the Champion Centre

Julie founded an organisation, around twenty years ago, called Canterbury Musical Parenting. This group used to meet in the Trinity Room of the Christchurch Music Centre, which has since been demolished. Members are now meeting in one another's homes, and they are finding that people, who might not have much money, are still prepared to walk fair distances to experience music. For the most part it is the mothers who come with their children, but there was a great need for something for the fathers, and so a 'daddy-and-me' day was arranged. It was packed to the door – a huge success. It was arranged as three separate sessions, each of thirty minutes' duration: for babies, for toddlers, and then for the 3-5 year olds. Those who came for the first session stayed on for the entire time, likewise those who came for the toddlers' session. One father was so determined to come that he walked a considerable distance, wheeling two children in a buggy, and arrived covered in silt from the liquefaction. "I wouldn't have missed it for anything", he said. What struck those responsible for organising and running it was the degree of support given by fathers to fathers. Julie said she had never seen anything quite like it. The talk and the camaraderie was amazing. One of the senior lecturers at Van Asch School for the Deaf attended, and was using sign language to help those who were deaf. There were some fathers who attended along with their hearing-impaired children. As a result, sign language has been incorporated with the music so that the message of love and support, along with all the actions, would be understood by both parents and children. For Julie, that programme for fathers was the most significant programme that she worked on in 2011.

One father asked how much did he owe for the session? When told that there was no charge, he happily put his hand in his pocket and contributed \$20, which was treated as a donation to the Champion Centre. All together around \$300 was given to the centre by people who felt that they wanted to contribute something. People were grateful for the experience. Further days for the fathers will be arranged because many fathers, and especially those of severely disadvantaged children, are feeling helpless. They feel they are failing, because a father's role is to support and provide for his wife and family, but how are they to do that when everything around them is so uncertain?

12.3 MINI MUSIC

Another organisation that works with parents and young children, from babies to four-year-olds, in Christchurch is Mini Music, a structured programme run by Catherine White. Mini Music started in Sumner in late 2009/early 2010, prior to the September 2010, earthquake. Additional classes commenced in Redcliffs around six months later, also prior to the September quake. Since the earthquakes, classes have also been conducted in Somerfield and New Brighton.



Photo: Andrew Moore

Fig. 51. Catherine White (centre) working with a group of pre-school children and their mothers (and one grandmother) at St Mark's Church, Somerfield.

Mini Music is supported and funded by the Sumner Bays Union Trust, under the auspices of the Sumner Union Church, although it is entirely secular and open to all, regardless of their beliefs. It uses music and movement to enable children to express themselves and, at the same time, to gain some exposure to music. Rhythm is important and the children soon learn to move in accordance with the rhythmic pattern of the music that is being played. Music that suggests different moods, from the quiet to the jolly, and from the restful to the boisterous, allows the children to express their feelings without them being aware that it is the music

that dictates their actions.⁵³² The programme incorporates some singing as well as play with simple instruments such as little drums, small tambourines without the skin covering, wood blocks, a triangle and other forms of little jangly bells, and the children soon learn when to sound their instruments.

This programme is for the parents, usually the mothers, just as much as it for the children. It offers the mothers a time of relaxation with their children, when they can sit back and watch their children playing happily with others of their age group, in a friendly, loving environment. Mothers spoken to were unanimous in their endorsement of the programme for the following reasons:

- It enabled them to get out from their homes for a time.
- They could relax and socialise with other mothers.
- They were able to offer one another support, whenever it was needed.
- They, too, were able to let the music relieve them of whatever stresses and strains they might have been carrying.

When asked whether Mini Music had experienced any changes in the way it operates, as the result of the earthquakes, Catherine said that the programme had remained the same. Participation is on a 'drop-in basis' and there is no fixed membership, although, as is usual with such groups, there is a regular core of families who attend most weeks. Some of the families, especially those in the Sumner/Redcliffs area, had moved away because their homes were in areas

⁵³² A little game involving the use of a parachute while the music of one of Grieg's *Norwegian Dances* was played, demonstrated this. The opening section of this piece is gentle and lyrical, while the second section is more vigorous, and encourages the children to be more energetic.

considered susceptible to rock-falls, but others have now become involved.

Attendances at sessions in these areas have picked up again. Sumner, in particular has been busier, in 2012, than ever before. Because the programme has always involved the parents, Catherine is not aware of having to be more attentive to their needs. The collegiality of those involved has taken care of any needs that may have arisen. Both parents and children enjoy attending and eagerly look forward to their weekly session.

12.4 GAP FILLERS

Although it is not music-focussed, Gap Filler (or Gapfiller, as it is often referred) is a creative urban regeneration initiative of Ryan Reynolds (Lecturer in Theatre and Film Studies at the U. of C.) and his partner Coralie Winn, started in response to the 4 September 2010 Canterbury earthquake, and revised in the light of the more-destructive 22 February 2011 quake. It does, however, use music in some of its activities. It makes use of vacant sites within Christchurch, on a temporary basis, for creative projects that are of benefit to the community. The aim is to create a more interesting, dynamic and vibrant city by establishing “[...] a distinct and vibrant culture of innovation and creativity in activated urban space”.⁵³³ That way, it was hoped that people would be drawn back into the inner city. In its initial stages the organisation had no legal standing. Those associated with it paid for everything out of their own pockets, but after a few projects, some people involved with the City

⁵³³ Gap Filler website, www.Gapfiller.org.nz. Accessed on 14 June 2012, following the interview with Ryan Reynolds. Chairman of the Gap Filler Trust Board.

Council saw the value of what was being done and arranged for some funding.

There was no way of accepting this because such grants cannot just be given to an individual. The Canterbury Arts and Heritage Trust accepted the money on behalf of Gap Fillers and passed it on to Ryan. When the value in what Gap Fillers was doing was recognised, and it became apparent that there was a future for this kind of entertainment, more funding became available. As a result, the Gap Filler Charitable Trust was established, and this Trust now administers the organisation.

Even prior to the earthquakes, people were aware that the central city area was dying. Suburban shopping malls had reduced the need for people to come into the CBD, especially of an evening. This situation became worse after the September 2010 earthquake. The first Gap Filler project addressed this problem and was film-orientated. The landowner of a vacant section on the corner of Manchester and Dundas Streets, where the Cycle Trading Company used to be, gave permission for the site to be used, and so an outdoor cinema was established there. The concept was that members of the public would pedal their bicycles, which were mounted in special stands, and that the power thus generated would be used to run the projection equipment. This was a novel display of Kiwi do-it-yourself ingenuity if ever there was one. A range of films, including some old New Zealand documentaries such as archival footage of the *Round the Gorges* cycle race of 1938,⁵³⁴ was screened. That particular film was shown with a live musical accompaniment. There were also some early silent films that had been shot in

⁵³⁴ This 100-mile cycle race was an annual event in my younger days. It started in Christchurch and took the contestants through the Ashley and Waimakariri River Gorges before finishing back in Christchurch.

Christchurch during the 1920s and these prompted Ryan Reynolds (Chairman of the Gap Filler Trust Board) to commission some local musicians to write some music to accompany these films. Funding for this was provided through Creative Communities. In addition, an Auckland musician, James Milne, who goes by the name of Lawrence Arabia, had organised a fundraising gig in Auckland, and some of the money raised was given to Gap Fillers, on the condition that it be used to support Christchurch musicians. The space was also used as a meeting place-cum-picnic spot during the afternoons, and the organisers felt that it would be good to have some music there as well. Although there was no money to pay performers, a call was put out, via *Facebook* and *Chart*, an organisation that supports music in Christchurch (mainly rock bands) and, in the two weeks that this particular site was in use, forty-one bands came to play.⁵³⁵

Gap Filler is continuing to support a site at the Petanque Club in Lyttelton, a picnic area where there is a concrete pad, by providing concerts there. Funding for this came from CERA (Canterbury Earthquake Recovery Authority).⁵³⁶ Another project undertaken around Christchurch was the “Painted Piano” project, in which old upright pianos were painted in all sorts of colours and patterns, and installed at various sites around the city. The initiative for this project came from Hugh Mack, a violin performance student at the U. of C. Mack had gathered together a number of pianos and placed them at various locations around the University campus. Students from all faculties of the University would play these instruments, sometimes as a way of relieving stress. Reynolds saw the potential of the idea and

⁵³⁵ Rebecca Macfie, ‘Outside the Square’ in *Listener*, Vol 234, June 16-22, 2012 (Auckland: NZ Magazines), pp. 24-29.

⁵³⁶ Reynolds.

took the concept into the city. Alongside that project there have been some concerts organised for Wednesday lunchtimes, where a musician would be given around \$100, and would play for an hour or so. Also, one of the musicians who had played at the outdoor cinema venue, Nicky Tipa, organised a gig at the Canterbury Lawn Bowls Club. This became something of a regular event, with six or seven such concerts taking place there. What Gap Fillers was doing was providing somewhere for bands, and the like, to perform when their regular venues were no longer usable.

Gap Filler has also set up Dance-O-Mat, a 6m x 9m dance floor on a vacant section at the corner of St Asaph and Manchester Streets. This was the site formerly occupied by Bargain Rental Cars. The floor, itself, is constructed of sheets of plywood that may be configured in different ways, with foam padding underneath to give it a cushioning effect. At each of the corners there is a pole on which lights and a speaker are mounted. Music is provided by what is, essentially, a jukebox, converted from a washing machine – hence the name Dance-O-Mat (from Laundromat). However, instead of having a list of songs to choose from, people are able to bring their own Ipod/MP3 player/smart phone (anything with a headphone jack) and plug it into the washing machine. A \$2 coin in the slot activates the power for music and lighting, and will give thirty minutes of dancing time.⁵³⁷ Dance-O-Mat was dismantled for the winter period, but was reinstalled in time for the Body Festival, a local festival of dance and physical theatre, at the end of September 2012.

⁵³⁷ Gap Filler website.



Photo: Don Scott
Fairfax Media/ The Press

Fig. 52. Working in harmony: The way in which Coralie Winn, Director, Gap Filler, has got this disparate group dancing together is an example of how the people of Christchurch work together on the city's recovery.

The principal aim of Gap Filler has been to encourage people and other organisations to 'think outside the box' and to bring about some sort of revival of inner city life in Christchurch. Music may have been incidental to the main purpose of Gap Filler. Nevertheless, it has still been an important feature.

Chapter 13 MUSIC INSPIRED BY THE EARTHQUAKES

Unpleasant though they were, the earthquakes have been the catalyst for the composition of a raft of music that seeks either to portray the actual events, or alternatively, to commemorate them. This chapter will examine some of these pieces, which range from a simple song that gives advice on what to do when a tremor occurs, to a large-scale work for a brass band, that creates the atmosphere of a large earthquake – the noise, the violent shaking, and the fear. They also cover the gamut of emotions, from the sense of anger at what Nature has thrown at us, to the lament over the destruction of what was once a very pleasant city in which to live.

13.1 VOCAL MUSIC

A short song, written by Julie Wylie, the music specialist at the Champion Centre (see Chapter 12.2, above) was written in order to help the children who attend the centre (children with special needs) to cope with an earthquake.⁵³⁸ Entitled *Earthquake Safety Song*, it notes the way a turtle looks to survive by retreating into its shell, and encourages us to do the same.

Stop, Drop, be like a turtle
Under the table, away from the window.
Stay still, under the table.
Wait 'til the shaking stops.

⁵³⁸ This *Earthquake Safety Song* is available on a CD.

It is simple, yet direct, and gets the message across in a way that all can understand. The tune, too, is straightforward, built around the fifth note of the scale. A copy of the song, transcribed from the CD,⁵³⁹ is included in Appendix N to this thesis.

Another short, but moving work, scored for soprano soloist and a small choir with piano accompaniment, is Patrick Shepherd's *Elegy for a Fallen City*. Dedicated to "the people and the City of Christchurch", it refers to the moment at which the February 2011 earthquake struck, and the damage it caused. It takes the form of a lament for what has been lost – the damage to the Anglican Cathedral, the destruction of the statue of John Robert Godley (founder of Christchurch) that stood in Cathedral Square, and the loss of life that occurred. It also looks for the reasons behind such an occurrence – "It [the earthquake] makes no sense. I doubt it ever will". The work begins with an unaccompanied soprano solo, at the conclusion of which the piano enters with a gentle rocking motion and the women's voices take up a two-part version of the haunting opening melody. The men's voices then join the action to signify the earthquake and the rescue attempts made to excavate those who were trapped in the rubble, and the piece ends with the solo soprano recounting the fateful time – twelve fifty-one. Both words and music are by Shepherd.

The walls are crumbling, and the spire is down,
The walls are crumbling, and the spire is down.
As the tears are falling all around the town,
The walls are crumbling, and the spire is down.

The birds stop singing and the clocks are still,
An empty silence, which the sirens fill.
The founding father's statue lies shattered on the ground.

⁵³⁹ Transcription by A. Moore.

It makes no sense. I doubt it ever will.

The helping hands are searching through the ruins,
The helping hands are searching through the ruins.
As the dust disperses, all around the town,
The helping hands are searching through the ruins.

When the earth shook, all the lives it took,
The time was twelve fifty-one,
The time was twelve fifty-one.

As far as can be ascertained, this arrangement of the work was first performed by Jubilate Singers, a 26-voice Christchurch chamber choir, at a concert given in St Michael's Church on 14 August 2011.⁵⁴⁰ Copies of both the score and the concert programme for this performance are also included in Appendix N.

13.2 MUSIC FOR BRASS INSTRUMENTS.

The conductor of both the Royal New Zealand Army and the Alpine Energy (Timaru) Bands, Dwayne Bloomfield has composed a piece, entitled *7.1*, to commemorate the earthquakes. It is an emotionally charged piece, especially when it is performed against a backdrop of photo images taken in the days immediately following the quakes, as it was for its premiere. Quite a large work, it is almost eight minutes long. It begins with a barrage of sound from the bass drums. At its premiere, ten bass drums were used, only three of which were on the stage. The rest were spread around the hall, and staggered their entries to give the effect of the waves of shaking moving across the landscape. Additional sound effects were created by band members throwing cutlery, and smashing crockery in a large wooden box. The audience was made to feel part of the experience, since the action was happening

⁵⁴⁰ I sang in that performance.

all around. Such was the force of this opening that members of the audience told the conductor that they sensed the vibrations generated by this opening. After the initial outburst of sound, there is a brief period of absolute silence as the shock of the event begins to sink in. The rest of the band then enters, one part at a time, with an eerie, haunting, phrase which forms the basis of the work. At its premier performance in the concert which concluded the 2012 championships, it brought tears to the eyes of the two overseas (Welsh) judges.⁵⁴¹ A copy of this work, together with a recording, is also included in Appendix N.



Photo: Oisín Duke
Fairfax Media/*Timaru Herald*

Fig. 53. Composer, Dwayne Bloomfield, conducts the Alpine Energy Timaru Brass Band in the premiere performance of his work *7.1* at the 2012 National Brass Band Championships held in Timaru, 9-10 July 2012. The piece, which commemorates the Canterbury earthquakes, was performed against a backdrop of photographs showing damage as the result of the September 2010, and the February 2011 earthquakes.

⁵⁴¹ Ibid, also confirmed by Thorne.

The piece was performed again at Timaru's Theatre Royal, for the annual Remembrance Day concert in November 2012. On this occasion it was played by the New Zealand brass band which had been champion band for four years in succession (Woolston Brass) who visited Timaru specially, for the occasion. Such was the emotional power of the performance that one member of the audience spoke to the composer afterwards, in a state of complete shock, and asked that the piece not be performed again for at least ten years. For that particular listener, it touched a raw nerve. The whole series of events were still too fresh in the memory to bear.⁵⁴²

13.3 ORCHESTRAL MUSIC

The *Earthquake Symphony*.

Perhaps the most noteworthy composition to arise out of the disaster of the earthquakes is the *Earthquake Symphony*, composed by a seven year-old school boy, Robert (Bob) Gaudin.⁵⁴³ This work was, as far as can be ascertained, the first attempt by any composer of serious music to record, in musical terms, the events that had taken place. It was written in the days immediately following the 22 February 2011 earthquake. As its first performance was given by no less than the premier orchestra in New Zealand, the NZSO, it was bound to receive a good deal of media attention. The rehearsal performance, in Wellington's Michael Fowler Centre, a mere three weeks after the event that it portrayed, was filmed for national television, and appeared as a five-minute item on TV1's *Close Up*

⁵⁴² Boomfield, 20 January 2013.

⁵⁴³ Robert (Bob) Gaudin, composer, aged 9 (at the time of this interview) and his mother, Julie Gaudin. Interviewed at Medbury School, 5 June 2012.

programme. Although this short piece is only around twenty-nine bars long, it is scored for a full symphony orchestra, and is remarkable for the depth of thought that has gone into its preparation. It demonstrates a good understanding, especially for one so young, of the capabilities of the instruments of the orchestra.⁵⁴⁴

Bob, as he preferred to be called, has grown up with music. His mother, Julie, teaches music, both at Medbury (an independent preparatory school for boys, which Bob attends) and privately. Bob has been learning the cello since he was just three years old.⁵⁴⁵ He often, in his words, used to “doodle around” on the piano as well. The *Earthquake Symphony* was his first real attempt to compose music. It demonstrates how young ears tend to note and interpret sounds that adults will often disregard as background noise or, simply, unimportant. The way that Bob explained the piece was that it incorporates the particular phases of the earthquake with tympani and percussion instruments signifying the rumbling and the rolling of the earthquake while various percussion instruments suggest objects falling to the floor. Piccolo, flute and oboe enter, at bar no. 4, with a “big chord” that represents the screams of the people, while more items are dashed to the ground. Then there is a pause before the phase, which depicts the reaction to the initial shock, begins with violins and cellos playing a “long, sad” note. The brass then takes over with sounds that represent all the car alarms that were activated by the shaking. This is followed by an aftershock, with tambourines and cymbals, and the sound of the full

⁵⁴⁴ The *Sibelius* computer programme has a facility in which notes that are within the normal range of an instrument appear on the stave in blue ink. The colour changes to pink as notes approach the extremities of the instrument’s range, and to red if they go outside it. Gaudin made use of this facility.

⁵⁴⁵ Verified by his cello teacher, Alison Hansen.

orchestra – the loudest part of the piece. The mood then changes to sadness. The tempo changes to *adagio* with, firstly oboe, and then flute, expressing a feeling of desolation and loss – people just mingling with others in a state of shock – before the flute weaves a short, but melodious, ending. At first glance the work appears to be incomplete – it finishes in mid-phrase, and does not come to a cadence. This, however, was the young composer’s intention. It leaves the listener asking the question, “What will happen next?” A copy of the score is also included in the appendices.

When asked how he came to write it, Julie said that that they had been talking about the earthquake, in the car, on the way home from school, and Bob declared that he would “[...] write a symphony about it for the New Zealand Symphony Orchestra to play”. And so he did. When it was completed, the day before Bob’s eighth birthday, Julie sent it off to the NZSO with a letter saying that, “While everyone has been talking about the earthquakes, Bob has been writing this piece.”⁵⁴⁶ She expected a letter back saying, “Thank you, well done”, and that would have been the end of it. Imagine the surprise when the telephone rang. Julie was teaching at the time, and so Bob answered it. He poked his head around the door and said to his mother, “Mum, it’s the NZSO on the phone, and they want to play my symphony”. The decision to include it in a programme came from Peter Walls, CEO of the orchestra who, when the score was handed to him, looked carefully at it and said “That’s good. We could play that”.⁵⁴⁷

⁵⁴⁶ Julie Gaudin.

⁵⁴⁷ Ibid.

Bob, attended the rehearsal in Wellington, in mid-March 2011. At this rehearsal the orchestra was unsure of how to approach the section for the brass. Bob was able to tell them what he was trying to depict— the car alarms going off as parked vehicles were shaken. Instantly, the musicians realised what it needed and played in such a way as to bring that effect out. “Having that little chat with the composer made all the difference to the performance.”⁵⁴⁸ The work was performed in the Aurora Centre, Burnside High School, on 26 March, and recorded in the Wellington Town Hall, under Hamish McKeich on 10 May 2011, at a performance attended by the composer.⁵⁴⁹

Bob has composed other works since the *Earthquake Symphony*. Shortly afterwards, he collaborated with Emma Pullar, by composing a children’s song for an earthquake-fundraising book that Emma was writing.⁵⁵⁰ Then, a year after the earthquake, he composed an anniversary piece for the *Festival of Flowers* Song-Writing Competition, entitled *Flowers Grow On*, a piece which earned him a place in the finals of the competition.⁵⁵¹ When asked whether he would continue with music when he was older, Bob said that he did not know, but thought it likely.

Patrick Shepherd, who composed the choral piece referred to above, is also in the process of writing an *Earthquake Symphony* for the orchestra of the Christchurch School of Music.⁵⁵² The first movement, entitled *Fallen Cathedrals*, is also a lament,

⁵⁴⁸ Ibid.

⁵⁴⁹ This recording is available in the NZBC’s *Concert Programme* archives.

⁵⁵⁰ Julie Gaudin

⁵⁵¹ Ibid. Given that all the other competitors were adults, this was no mean achievement.

⁵⁵² Patrick Shepherd, Telephone call, 10 January 2013.

based on the motif of Debussy's *La Cathédrale engloutie*. It is evocative and expresses sorrow that what had been beautiful, and well-used, buildings are now just ruins. A recording of this movement is included in Appendix O. Patrick has set himself the task of writing one movement a year, with each movement depicting an aspect of either the earthquake or the recovery effort. Suggestions for the various movements come from the orchestra members. The second movement, which he is working on throughout 2013, is entitled *The Student Army*.⁵⁵³ As Patrick describes it, the movement takes the form of a march, after the style of Shostakovich, as the student army tackles the clean-up that was necessary in the hard-hit eastern suburbs of Christchurch. The third movement, to be written in 2014, will be based on the shape of the seismograph record of the February 2011, earthquake.

Another composition, this one written for primary and intermediate school orchestras, is Delwyn McKenzie's piece entitled *Beauty for Ashes*.⁵⁵⁴ This work was written specifically for the orchestras of the Shirley District Music School and Ilam School, where Delwyn teaches. Recognising the emotional effect that the February earthquake had on people, herself included, she decided to write a short piece (two or three minutes). This piece starts with the children banging their feet on the ground and then playing a *tremolo* note or trill, loudly, on their instruments to symbolise the earthquake. A brief silence is followed by a melancholy interweaving

⁵⁵³ The *Student Army*, as it was called by the media, was the initiative of Sam Johnson, a law and political science student at U. of C. Mindful of the reputation that students have for partying, as they adjust to the student life-style during the first weeks of the academic year, Johnson decided to change the public's perception of the student community, encouraging students to help in the earthquake recovery process by clearing away the silt from badly affected areas. An army of student labourers would set out each day with shovels and wheelbarrows clearing roads and driveways.

⁵⁵⁴ The Bible. Isaiah 61. 3.

of some instruments, which gives a sense of hope. When the children were practising the earthquake part of the work, some of them said, “Gee! that was only about a 2.2 [referring to the magnitude of a quake]. Can’t you do any bigger than that?”⁵⁵⁵ The children enjoyed being the earthquake. When a small shake occurred during a rehearsal one child joked that Nature was a few bars late on her entry – she should have come in earlier when the children were being the quake. It was this sort of response that summed up their attitude to ‘tackle the situation head-on’ – a very positive outlook. The piece was appropriate and it worked. For Delwyn, too, it was cathartic and very helpful. It is included among the appendices to this thesis.

Elaine Dobson, a Senior Lecturer in Music at the School of Music at Canterbury University, has also composed an interesting piece for the University Gamelan and tuba, entitled *Extraordinary Facades: Christchurch 2011*.⁵⁵⁶ The gamelan had been unusable for months after the September 2010, earthquake. Half of it lay broken and, as Elaine put it, “One can only imagine the sounds made when the instruments fell”. It has however been repaired and was played at a concert, given in the Jack Mann Auditorium on 9 September 2011, under the title *Byar – School of Music Composers’ & Gamelan Concert*. Elaine’s piece is very descriptive – indeed, the prominent New Zealand composer, Dame Gillian Whitehead, considers it the most notable piece for gamelan that she has ever heard.⁵⁵⁷ “Gamelan” says Dame Gillian “does not, usually, move the listener [but this piece is very moving]. Gamelan exhilarates and excites.” It depicts the destruction caused by the earthquakes. As

⁵⁵⁵ McKenzie.

⁵⁵⁶ See also Chapter 2.2 above.

⁵⁵⁷ Dame Gillian Whitehead, in an interview with the American violinist, Hilary Hahn, on Hahn’s website, <http://hilaryhahn.com/>. Accessed 28 February, 2013. Transcribed by A Moore.

Elaine says, in her programme notes for its first performance at a concert entitled, in the Jack Mann Auditorium on 9 September 2011:

Inspiration for this piece is drawn from the strange images of buildings damaged and destroyed by the earthquakes of the last year. Propped-up facades are, often, all that remains, with incomplete arches, columns and twisted rubble. So many buildings are now completely gone, leaving empty spaces where only memories can resonate.⁵⁵⁸

The work is divided into seven movements, each depicting a particular facade followed by an imagined resonance. Each facade is played by the full gamelan whereas the resonances are played by a selection of instruments representative of the sound suggested by the facade. *Facade 1 (Broken Baris)*, for example, recaptures the sound of the damaged gamelan when it was first played after the earthquake.

13.4 OTHER EARTHQUAKE-RELATED COMPOSITIONS.

Dame Gillian Whitehead has also composed a piece, entitled *Torua*, for the American violinist, Hilary Hahn, to use as an encore. The title, in Maori, “[...] has several meanings, all of them apposite to the piece. It can signify a change in wind or current, [and is also] the name of a [Maori] weaving pattern (as music is woven)”.⁵⁵⁹ It was composed just after the February 2011 earthquake. Dame Gillian has many friends who live in Christchurch and, while they all survived, they were very much on her mind. The work is not descriptive of an earthquake. It is more of a meditation. As Dame Gillian was writing the piece, a bellbird, in her garden, kept

⁵⁵⁸ Dobson.

⁵⁵⁹ Whitehead, *Torua* – programme notes, kindly provided in an E-mail by the composer, 28 February 2013.

singing a haunting phrase which she incorporated in the work. It occurs initially in the second phrase. Regrettably, the author has not been able to obtain a copy of this work.

Reuben Derrick is a student at the Canterbury SoM who is working towards his DMA degree. He is interested in sound, as sound. "For him, to try and categorise a sound is to put it into a corner. One should not try to define sound by rational means, because one's rational facility differs from one's hearing facility."⁵⁶⁰ He has composed a work, entitled *Remains*, a soundscape that is centred on sounds actually recorded, after the earthquakes, in the suburb of Bexley.⁵⁶¹ This evocative work, around eleven minutes long, is included, in electronic form, as part of Appendix L to this thesis. What makes it interesting is the fact that it was recorded in a very desirable housing subdivision, established within the last fifteen years, adjacent to the estuary of the Avon and Heathcote Rivers. Under normal circumstances there would have been all the sounds that one associates with people living in a built-up area. This particular soundscape is totally devoid of anything anthropogenic. It is the sound of dereliction. Although the houses remain, most have been severely damaged, and the area has been declared uninhabitable. Indeed, every house in one street of the area, Seaview Close, is on a lean because the ground on which it was built has sunk.⁵⁶² Nature is starting to reclaim the area and it is being reduced to a desolate wasteland.

⁵⁶⁰ Christopher Reddington, sculptor, composer and musician, and a close friend of Reuben Derrick.

⁵⁶¹ Bexley was one of worst-hit suburbs in the September 2010 earthquake, and much of the damage in that area was compounded by the February 2011 earthquake.

⁵⁶² Reuben Derrick.

Some of the recording was done inside the houses – ask not how he managed to achieve this. In many of these houses, doors and windows have fallen off their mountings, torn away by the force of the earthquakes. The work begins with the sound, as recorded by Reuben, of the coastal north-easterly wind and the banging of these unsecured fittings (doors and window frames, loose roofing iron, the hinged cover over a rubbish bag holder) as they are caught by the wind. This is followed by a brief silence before the howling sound of a strong breeze is heard, over which comes the sound of more unsecured items flapping and banging in the wind, a cat door in the garage of a house, plastic bags flapping like flags as the wind tries to free them from whatever it is on which they have become snagged, as well as canvas sun-awnings flogging as the cringles by which they are anchored show signs of wear.⁵⁶³ Over all this comes the screeching cry of a bird and the distant barking of a dog. These sounds give the listener the sense that human beings, and all that they have created, are in a state of shock, unable to react to what has taken place. A person has to let the haunting sound of the wind work its way into his/her consciousness before he/she can come to terms with the fact that he/she has survived.

Christopher Reddington, too, has created a work in response to the earthquakes. It was part of a project known as *FESTA* (the Festival of Temporary Architecture). Called *Chambers*, it was an attempt to investigate how sound behaves in a space, a chamber. The project used sound resources from the earthquakes as a step towards recovery, the concept being that everyone has his/her own feelings about

⁵⁶³ This sound of flogging canvas is all too familiar to the author, who has sailed, frequently, as crew in the sail training ship *Spirit of NZ*.

the earthquakes, and through the use of sounds, can work through those feelings.

The work enables a person to reflect on what he/she has been through, and to come to terms with that in his/her own consciousness. The music in the concept is not what is actually there, but rather what one draws from what is there. The experience is sensory.

Chris used road cones, set up in pairs and rigged with battery-powered amplifiers and speakers. All sorts of sounds (not music as the Western ear would understand it, but sounds nevertheless) were transmitted, from spoken word to sounds that were associated with the earthquakes. To quote Chris, "The idea was to create 'atmospheres' for people to wander around in, and experience whatever came to mind". An outdoor 'performance' was set up in an empty space amidst a background of total city deconstruction. The road cones were set up at different heights and the space between each pair of cones was different. The whole exercise was to do with how sound reacts to different spaces. Musically speaking, it was very basic.

It gave people a look at how they 'might begin to be' after the earthquakes, as well as the chance to reflect on the way their lives, and their surroundings, had developed since the events. All around us there was (and still is) rubble, and as musicians, we need to seek what is there in that rubble, for us. All that we can do is to use the sounds that we have got and try to make music out of them.⁵⁶⁴

This exercise gave Chris the idea of creating a 'sound sculpture', a circular (spiral-shaped) listening chamber, constructed of curved, top to bottom, steel plates fixed to a metal frame. The sculpture is a memorial to the twenty-eight former

⁵⁶⁴ Reddington.

Polytechnic students who lost their lives in the February 2011 earthquake. It has been installed on the campus at the Christchurch Polytechnic Institute of Technology, and was unveiled at a ceremony on 22 February 2013, the second anniversary of the actual earthquake. It sits on a polished concrete floor. Inside the chamber are two steel plates with steel strings, similar to a large piano string, fixed to them in such a way as to enable them to be plucked. The strings on the larger of the two plates are all tuned to the same pitch, but each string has its own unique tonal quality. No two are the same. This is the fundamental plate, and resonates as a drone. The second plate, which is smaller, has strings that are tuned one fifth above the pitch of the fundamental drone. There are twenty-eight strings tuned to the fundamental pitch, and a further twenty-eight strings tuned at the fifth. People are encouraged to walk into the centre of the chamber for personal reflection, and the act of walking in will set the strings vibrating. They may also be plucked to create a stronger vibration. A vibrating string will cause the other strings to vibrate as the sound of the drone reflects off the curved steel plate walls.



Photo: Andrew Moore

Fig. 54. Sound Chamber: the musical soundscape created by Christopher Reddington. Note one of the steel plates, with the strings attached, fixed to the outer curved plates.

Chris sees the whole earthquake experience as a 'gift'. Yes, there has been disaster, and tragedy, but the earthquakes have given him an opportunity to use the sounds that have been generated. As he says, "If we are careful enough about how we do that, we can make the whole opportunity work for us, in the way that all our work [as musicians] does." He is not trying to "[...] literalise the elements of the earthquakes"; he is "[...] trying to get underneath them and discover that point where his understanding of the whole experience matches what he does as a composer and musician". His approach is to:

[...] abstract the various aural and visual elements – plates, vibrations, resonances, and frequencies/earth tones (the frequency generated by the earth as it journeys around the sun). The frequency for one 'earth year' is 136.1Hz, and this tone has been sped up by 32 octaves to bring it into the audible range. As a result, the relational experience of the chamber is greater than the either the aural or the spatial/visual experience on its own. Once that had been achieved [he was then able] to carry on working as musicians have always done.⁵⁶⁵

To Chris, the format of a concert, with a stage and an audience, is contrary to how sound actually works. Sound operates with the collision of one particle against another, and it goes all round, 360° by 360° (that is, spherically, not simply circular, on the one plane).

13.5 COMPOSITIONS FOR SPECIAL OCCASIONS

In November 2011, a huge musical event was staged, at the CBS Arena, to celebrate the ninetieth birthday of the doyen of Christchurch composers, Professor John Ritchie.⁵⁶⁶ This event was presented by the Christchurch Civic Music Council. As many different musical organisations from around the region as could be

⁵⁶⁵ Reddington.

⁵⁶⁶ Formerly Professor of Music at the U. of C.

persuaded to become involved did so. A great evening of music was enjoyed by all, performers and audience alike, and especially by the 'birthday boy'.⁵⁶⁷ So successful was that concert that the Civic Music Council decided to repeat the idea in 2012, although for a very different reason. The 2012 concert was a political manoeuvre. Concern had been expressed at both local and central government levels, that there was a lack of unity among musical organisations, with each seeking to restore its own particular niche in the overall musical scene. As a consequence, funding organisations, such as Creative New Zealand, the City Council, and the Canterbury Community Trust,⁵⁶⁸ were receiving applications from all and sundry. Indeed, the Minister for the Arts, the Hon. Chris Finlayson, is on record as saying that, "If the musical organisations of Christchurch can work together and present a united front, the Government will listen, and will provide whatever assistance is necessary".⁵⁶⁹ As a means of demonstrating this 'united voice', a concert that involved several of the city's choirs, large and small,⁵⁷⁰ as well as the Woolston, Addington, and Canterbury Foundation Bands, and most of the amateur orchestras,⁵⁷¹ was organised by the Civic Music Council. This memorable occasion took place in the CBS Arena on 21 November 2012. Regrettably, the Minister was not able to attend

⁵⁶⁷ I took part in this event.

⁵⁶⁸ Howard Harvey, Treasurer of Jubilate Singers.

⁵⁶⁹ Graeme Wallis and Don Whelan, Chairman and Vice-Chairman of the Christchurch Civic Music Council.

⁵⁷⁰ City Choir Jubilate Singers, Cecilian Singers, Cathedral of the Blessed Sacrament Choir, South Brighton Choral Society, Risingholme Choir, Primary Schools' Music Festival Senior Choir, Canterbury Plainsmen, and the Christchurch City Chorus (formerly the Sweet Adelines) all took part.

⁵⁷¹ Town and Gown Strings (a group of string students from the U. of C.), the University SoM, Primary Schools' Music Festival Orchestra, Canterbury Philharmonia, Risingholme Orchestra, Apollo Symphonic Chamber Orchestra, Christchurch School of Music Camerata Strings and Concert Band were all involved.

the concert and witness so many of the city's musicians working together, but doubtless, he will have been informed about it.

Concluding this musical feast was a work that had been written specifically for the occasion by John Emeleus. *The Voice of Music*, scored for soprano solo (sung by John Emeleus' daughter, Elizabeth), 4-part choir and full orchestra, is set to a text by the Chairman of the Civic Music Council, Graeme Wallis.

To the voice of Music.
From the depths of the darkness of the night
A flickering flame begins to light.
It is the dawning of another new day.

The rising sun spreads warmth and comfort,
And the day bustles with a love for life.
From the depths of the darkness of night,
A shaking, quaking, earthquake fright.
It is the dawning of a new way.

The rising spirit seeks comfort and warmth,
And its peoples share the love of life.
It is the dawning of a new day,
It is the dawning of another new way.

So, let us rejoice in the Voice of Music,
To the Voice of Music. To the Voice of Music.

This musical setting achieved the principal objective of the event. Everyone in the Arena performed it (including the audience, which had been invited to join in with the last twenty bars of the work). It proved that the musicians of Christchurch could all work together, singing from the same song sheet both literally and figuratively. Although Central Government, through the agency Creative New Zealand, has been generous in providing financial encouragement for the Arts, it remains to be seen whether the message will have been received by those in the halls of power. A powerful political statement was made that evening, however.

The score, both the full score and the vocal parts, are included among the appendices.

Chapter 14 THE EFFECTS OF POLITICAL DECISIONS ON THE RECOVERY OF MUSIC IN CHRISTCHURCH

The spate of earthquakes may have quietened down by the end of 2012, but their ramifications live on. Major factors that continue to affect musical life in Christchurch arise from the decision-making of the many organisations that are involved in the rebuilding of the city – both central and local government, the financial sector and the insurance industry, including the Government’s Earthquake Commission (EQC).⁵⁷² It must be remembered that EQC only provides earthquake insurance cover for residential properties, and even then not all, as a recent judgement in the High Court shows.⁵⁷³ Commercial properties remain outside the EQC’s jurisdiction. Some of the political decisions are not necessarily earthquake-related, although it is becoming apparent that the earthquakes are being used as the vehicle for the introduction of unpopular governmental policies.⁵⁷⁴ Some are being driven by a revision of the building codes for new buildings and buildings that are undergoing restoration. This policy is designed to ensure that damage would be

⁵⁷² Previously known as the Earthquake and War Damage Insurance Commission – this is the Government’s cover for homeowners against damage to their properties arising from such events. The concept has been that EQC would cover the first \$100,000 of repair costs, with the homeowner’s own insurer picking up the remainder. EQC is working on the basis of the valuations specified in the 2007 Government Valuation round, which have not kept pace with developments that have taken place between that date and the earthquakes, and certainly not since the earthquakes. They do not represent the current replacement costs. As a result there are differences in interpretation of the regulations between EQC and the other insurance companies.

⁵⁷³ On 19 February 2013, the High Court (Priestley J.) ruled that EQC had erred in classifying boarding houses as not being ‘dwellings’ under the terms of the Earthquake Commission Act, 1993, and therefore, not covered by earthquake insurance. While this has nothing to do with music in Christchurch, it is indicative of the sorts of problems that bureaucratic involvement is causing.

⁵⁷⁴ Ministry of Education decisions regarding school closures/amalgamations, and the limiting of student allowance entitlements to the requirements for a basic undergraduate degree are two such decisions.

minimised should the city suffer another large-scale disaster.⁵⁷⁵ Market considerations, too, are affecting the availability of premises, especially those for lease.⁵⁷⁶

14.1 PROBLEMS ARISING FROM THE REVISION OF THE BUILDING STANDARDS

The decision by the Christchurch City Council to improve the ability of buildings to withstand future earthquakes is laudable, but it has come at a cost for some organisations. All new constructions must now conform to the new, post-earthquake specifications. While this may not necessarily mean increased building costs – new building techniques can result in better construction at lesser cost – buildings that need repairs must also be upgraded to meet the new standard. It is this stipulation that is causing concern, since insurance companies are only bound, under the terms of their contracts with building owners, to restore buildings to the condition that they were in prior to the damage occurring. They do not see themselves as being responsible for the extra strengthening work required to meet the new standard. This places the building owner in a difficult situation. Does the owner of a building repair, or does he/she demolish and erect something new? For those who elect to repair, the costs involved may be significant. Not only would the owner be required to finance the improvements (the cost over and above the insurance payout) but he/she will, in most cases, have to find alternative premises from which to carry on business while the former building is undergoing repair.

⁵⁷⁵ Christchurch City Council Building Restoration Policy. Any new construction must be built to a safety level of 67% of the revised structural specification. Likewise buildings that may not have met 33% of the revised code, but are able to be restored must be strengthened and brought to 67% of the new requirements.

⁵⁷⁶ Greg. Mann, Harcourt's Real Estate, Christchurch, Telephone conversation, 10 January 2013.

With banks still demanding mortgage repayments, owners of buildings that are tenanted will expect rent from their tenants regardless of the fact that the tenants may not be able to occupy the buildings. This is the situation that one music business in Christchurch has recently experienced.

Ian Biddick is the owner of Sedley Wells' Music Works, an old-established retailer of musical instruments, sheet music, and other musical supplies. The firm services the needs of schools, churches and bands, as well as of music teachers.⁵⁷⁷ For the last twenty-four years it has been working from premises at 103b Riccarton Road, in Christchurch. No. 103b is one of a block of shops that was erected in the 1950s, and subsequently strengthened in the 1970s.

The company was fortunate in that it remained unaffected by the earthquakes. The Riccarton Road premises sustained minor damage only and, apart from the brief time that it took for the building to be inspected and passed as fit for the continuation of business, the company has remained operational. Such repairs as were necessary were about to commence when the new regulations came into force. The City Council served notice on the owner to the effect that an upgrade would be necessary and the owner duly gave his tenants ten days' notice to clear their shops. For Biddick and (I suspect) the other business owners in the block, such short notice was impracticable. In the end, the deadline was extended to the first week in September 2012. In order to carry on his business, Biddick was forced to seek alternative premises for around three to four months, or alternatively, if no

⁵⁷⁷ Ian Biddick, interviewed 30 June 2012.

suitable premises could be found, suspend his operations for the duration of the repairs.⁵⁷⁸ He approached several agents who specialise in commercial leases but was told that there was nothing available for short-term lease. The demand for rental properties, post earthquake, is such that owners of rental properties are not offering anything less than a five-year tenancy.⁵⁷⁹ From a landlord's point of view, the legal and financial hassles involved do not make short-term leases commercially viable. Eventually, Biddick was able to secure the temporary lease of a building in Colombo Street that was formerly occupied by Begg's Music Centre, prior to that firm's move to the South City Mall. As indicated above, Biddick was still required to pay rent for the Riccarton Road premises (it was either that, or he would have had to terminate the lease – something he did not wish to do) as well as for the Colombo Street shop. While he was not happy about this situation, there was little that he could do about it. He is insured for loss of business income but "[...] it does not cover this sort of thing".⁵⁸⁰ Loss of income arising directly out of a natural disaster may well have been covered, but business interruption caused by bureaucratic decision, however necessary, does not seem to be. The Riccarton Road premises has now been brought up to the required standard and Sedley Wells' Music Works reopened for business there on 7 January 2013. The temporary premises in Colombo Street will probably be demolished, since it is the only one left standing in its block.

⁵⁷⁸ Ibid.

⁵⁷⁹ This assessment was confirmed by Greg. Mann, Harcourt's Real Estate, Commercial Lease Agent.

⁵⁸⁰ Biddick.

As previously indicated in Chapter 7, of this essay, the Woolston Brass Band has been similarly affected by the changes to the Council's building code. Unless a very generous benefactor can be found, the band will have to forego its invitation to represent New Zealand at the World Brass Band Championships in the Netherlands in July 2013. The money raised to fund the overseas trip will, instead, have to be put towards the restoration of the band room.

Another organisation affected by the City Council's building restoration policy is the Risinghome Orchestra, one of Christchurch's amateur orchestras. When its home at the Risingholme homestead in Opawa was deemed to be unfit for use, the orchestra moved to a church hall in Papanui until more suitable accommodation could be found. The Presbyterian Church hall in St Martins was then used for about a year, but this building also needed some repairs. Because it needed upgrading to meet the revised standard, the building was declared unusable, and so the orchestra has had to move again, this time to a room at the Woolston Club.

A recent judgment in the High Court has declared that the Christchurch City Council's use of its powers, under S124 of the Building Act, to insist on buildings that were undergoing restoration be upgraded to 67% of the revised building standard was unlawful. In his judgment, released to the media on 6 February 2013, Justice Panckhurst found that:

Territorial authorities may not use Section 124 notices [that is, S 124 of the Building Act, which prohibits entry to dangerous buildings unless they are made safe] to advance a policy of increasing building capacity to a level above 34% of

the [Building Act's] New Building Standard. The primary focus in requiring work on earthquake-prone buildings is upon managing the likely risk of collapse causing injury or death.⁵⁸¹

The action had been brought by the Insurance Council of New Zealand (ICNZ) on the grounds that the policy was causing undue delay to the Christchurch rebuild and, had the policy been adopted nation-wide, insurance premiums would have risen to the point that they would have become unaffordable to many people throughout the country.

This decision has come too late to help businesses, such as Sedley Wells' Music Works, and one suspects that, with the Woolston Band already committed to restoring its band room, too late to enable the band to travel to the World Championships.

14.2 OTHER GOVERNMENTAL DECISIONS THAT ARE LIKELY TO AFFECT THE REVIVAL OF MUSIC IN CHRISTCHURCH

Immediately after the February 2011 earthquake, central government recognised that the scale of the disaster was beyond the capability of the Christchurch City Council to manage, and so set up the Canterbury Earthquake Recovery Authority (CERA) to co-ordinate the city's recovery efforts. CERA has full power to carry out any work, including demolition, or acquisition of land, as required. At the same time, Government appointed the Member of Parliament for the Ilam electorate (one of the city's urban electorates) as Minister in Charge of Earthquake Recovery, the government's direct representative in Christchurch. Regulations were enacted

⁵⁸¹ Panckhurst, J., as reported in *The Press*, 6 February 2013. p. A3.

giving the Minister, the Hon. Gerry Brownlee, special powers. This was a very necessary step, and the Minister has exercised his authority in the best interests of the city, *as he saw them*. (Italics mine.) Needless to say, there have been many people who, because of their own particular interests, have not agreed with the Minister and, for that matter, with CERA. The Heritage lobby has been at loggerheads with the Minister over decisions that have seen buildings with considerable historical or artistic significance marked for demolition, rather than restoration⁵⁸².

14.2.1 THE TOWN HALL

The 'on-again/off-again' situation regarding the restoration of the Christchurch Town Hall complex is the one that has the greatest effect on the musical life of the city. Symphony orchestras and large choral societies need a building that has sufficient space to enable their music to resonate, as well as an acoustic that will allow the detail of the music to be heard clearly. The main auditorium of the Christchurch Town Hall, the city's premiere venue and purpose-built for musical performance, was admirable in this respect. It was the only venue in which a full symphony orchestra could do justice to the music being performed. Designed by the Christchurch architectural firm of Warren and Mahoney, in collaboration with the acoustic expert, Professor Harold Marshall, of Auckland, it has received praise

⁵⁸² Debate is still raging over the future of the Town Hall. Decisions are being considered mainly on financial grounds, with the cost of restoration likely to be considerably greater than the cost of demolition and replacement with a new building. One of the leaders in the campaign for preservation is Prof. Ian Lochhead, Professor of Art History at the U. of C.

from many prominent international artists and acoustic experts.⁵⁸³ There have been arguments put forward that favour demolition of the present building and its replacement with a new hall of lesser capacity (around 1500 seats, as against the existing auditorium which can seat 2350)⁵⁸⁴ possibly on the grounds that the existing hall was seldom filled to capacity and, therefore, unjustifiable. CERA is known to favour the erection of a *Te Puna Ahurea* Cultural Centre, for Maori, on this site,⁵⁸⁵ with a new (smaller) Town Hall complex being built elsewhere in the inner city.



Photo: David Hallett
Fairfax Media/The Press

Fig. 55. The Town Hall Auditorium: A graduation ceremony of the University of Canterbury, 2009.

⁵⁸³ Welsh bass-baritone, Bryn Terfel announced, at the conclusion of a solo recital that “this hall has the best acoustics of any hall that I have experienced in the whole of my singing career”. This was quoted in a letter to *The Press* from Maurice Mahoney, one of the architects who designed the Town Hall, published on 5 December 2012. The letter also mentioned praise from Dames Kiri Te Kanawa and Gillian Weir, as well as from the Chief Curator of Architectural Design at the Museum of Modern Art, New York, Barry Bergdoll, and the internationally recognised acoustic and architectural expert, Leo Beranek.

⁵⁸⁴ Philip Matthews, ‘Architecture up with the best in the world’ in *The Press*, 8 December 2012, pp. C7/8.

⁵⁸⁵ See the diagram of CERA’s proposal for the layout of the rebuilt Christchurch Central City area (Ch. 4.5, Fig. 20, p. 114).

A news release from the Christchurch City Council, dated 22 November 2012,⁵⁸⁶ advised that the Council had decided, unanimously, to restore the Town Hall complex and to upgrade it to 100% of the new building standards. In making the announcement, the Mayor acknowledged “[...] an overwhelming call from the community to keep the entire complex”. He added that, “Retaining the Town Hall was a key part of the draft plan [that the] Council prepared for the rebuild of our Central City”. The estimated cost of the restoration is \$127.5 million.⁵⁸⁷ This was a very brave decision of the Council, since it went against CERA’s blueprint for rebuilding the central city.⁵⁸⁸ “In announcing this decision”, says Christopher Moore (Arts’ Editor of *The Press*), “the council has [...] delivered a challenge to the Government”. Adoption of the Council resolution would, however, necessitate a revision of the Government’s (i.e. CERA’s) blueprint. Government’s response to this challenge has, so far, not been positive. As Christopher Moore carefully expressed it, there has been “[...] a thinly-veiled threat” from the Minister for Earthquake Recovery to use his powers to overturn the decision.⁵⁸⁹ The Minister has called for further discussions, since he believes that the Town Hall “[...] was a very compromised building, left in a [...] disastrous state, and [...] that] the ground it was

⁵⁸⁶ *Yahoo! New Zealand News*, downloaded 22 November 2012, at 3.53 pm. The date is appropriate. St Cecilia’s Day. Cecilia is the patron saint of music and musicians.

⁵⁸⁷ Matthews.

⁵⁸⁸ Christopher Moore (no relation), Arts Editor of *The Press*, ‘David v Goliath over Town Hall’ in *The Press*, 23 November 2012, p. A19.

⁵⁸⁹ Christopher Moore. He argues that major overseas investors and developers are viewing the area, together with the Convention Centre that is proposed for the Armagh Street/Oxford Terrace/Gloucester Street/ Colombo Street block, as “a lucrative joint venture with New Zealand interests”. While this must remain conjecture, Moore argues that, should it be a correct assessment of the situation, the prospect would be “irresistible [...] for a government which attaches much importance to the market-led economy and private investment in Christchurch”. In his opinion, the Government “[...] will brook no threat to the project”.

sitting on was in a [...] bad state as well”.⁵⁹⁰ It remains to be seen how this argument will be resolved, but while this ‘on-again/off-again’ situation continues, the musical life of the city cannot push ahead with its recovery.



Fig. 56. Christchurch Town Hall, The Victoria Square (Southern) entrance after the 22 February 2011 earthquake, showing damage to the paving. This view looks towards the Limes Room of the complex



Photos: Fairfax Media/*The Press*

Fig. 57. Town Hall, Main Entrance. The building at extreme right of the picture is the Crowne [sic] Plaza Hotel. It has since been demolished

⁵⁹⁰ Lois Cairns, “Rebuild of Town Hall not assured’ in *The Press*, 23 November 2012. p. A1.

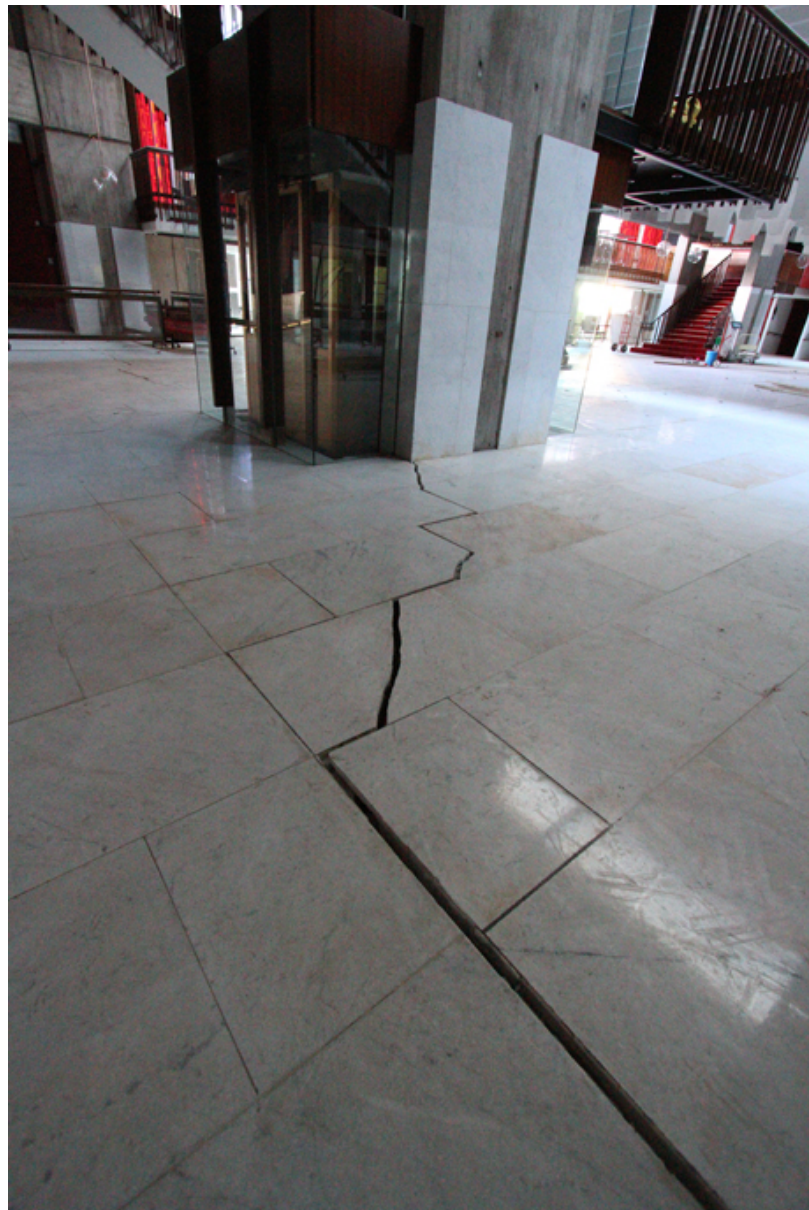


Photo: Anonymous

Fig. 58. The foyer of the Town Hall, showing earthquake damage

14.2.2 LIMITATION ON ALLOWANCES FOR TERTIARY STUDY

It has, previously, been acknowledged, in the chapter concerning administrative changes at the University of Canterbury School of Music (Chapter 8.3, above) that the decline in student numbers studying music is a major cause of concern. The

announcement in the 2012 New Zealand Government Budget,⁵⁹¹ to the effect that the period for which student allowances would be payable has been reduced to three years, the normal time taken to complete the basic undergraduate degree, will certainly not help this situation. Previously, a student could claim an allowance for up to five years,⁵⁹² which was especially beneficial to those students who wished to undertake postgraduate study or, alternatively, go on to the College of Education and complete their requirements for teacher registration. As a result of this policy change there is, now, no financial incentive to proceed beyond the basic Bachelor's degree.

How this decision, which would appear to be based on financial considerations rather than educational ones, will affect music in New Zealand has yet to be determined. Until now, most of the SoM's leading students choose to continue their studies to Honours level, at least, before deciding whether to head overseas for further training and experience.⁵⁹³ It is in their postgraduate years that students gain experience and polish the skills that they have acquired in their undergraduate training, and in so doing, they are better equipped to handle the demands of overseas study. This, of course, will apply to composition and music research students just as much as for performers. It remains to be seen how this policy change will affect our promising young musicians, but some may well decide to

⁵⁹¹ New Zealand Government. Budget 2012 – 'Changes to Student Loans and Allowances' in NZ Government Ministerial Press release, 24 May 2012, (Wellington: NZ Govt Website, www.studylink.govt.nz. Downloaded, 18 October 2012.) Also in Ministerial Speech Notes: *Investing in Tertiary Education in Budget, 2012*.

⁵⁹² For a time, I was the payroll officer at the College of Education, prior to its amalgamation with the University.

⁵⁹³ Hugo Zanker (cello), Jeremy Woodside (organ), Bryony Gibson-Cornish (viola), Sarah Walker, Polly Ott, Christopher Bruerton and Andrew Grenon (voice), Jun Bouterey-Ishido and Tony Lin (piano, and composition) to name a few.

leave New Zealand earlier than they would otherwise have done, in order to continue their studies. This would be a loss to music at the University of Canterbury and to the country. Christchurch, in particular, given the lack of opportunities for musical performance in the city over the last two years, can ill afford to lose this young talent at that stage of its development.

At this point, it is too early to say whether this policy decision will affect the number of music graduates who choose to go into school teaching, but if it does, there is a danger that the quality of music taught in schools could suffer. In most cases, music teachers in schools are totally committed to giving their pupils the very best tuition that they can,⁵⁹⁴ but this situation will only continue as long as there are well trained teachers available. In this regard, the Minister of Education's recent announcement regarding school closures and/or amalgamations in Canterbury, allegedly because of population shifts as the result of the earthquakes, would restrict the number of teaching positions available to new music graduates.

⁵⁹⁴ Judith Bell, Head of Music at Chisnallwood Intermediate, is a case in point. See Moore, 'The Effects of the Earthquakes on the Musical Life of Christchurch: Orchestras, Choirs and Schools' (unpublished honours' essay, University of Canterbury, 2011).

CONCLUSION

This research has shown that life in Christchurch, and especially in the central city area and the eastern suburbs, has been far from normal since the earthquakes, with areas of the city having been declared unfit for habitation. Whole streets and housing subdivisions are full of unoccupied homes, many of them derelict. In other areas, the homes may be occupied, yet they are still without essential services, especially sewerage. Only when people began to realise the impact of what had happened were they able to start thinking about restoration. It was then that they became aware of what they had lost – all the familiar things, including music. This early restoration stage was the time when they worked to re-establish their old routines. Normality brought a sense of security. It was then that musical organisations began to regroup. The quest for normality has been ongoing since then. It is too early, in the first half of 2013, to assess the full extent of the recovery, but there are signs that it is under way. Indeed, there is a perception, among members of the public to whom the author has spoken that, regardless of the organisational difficulties involved in scheduling concert performances, there have been more concerts in Christchurch in 2012 and early 2013, than there were prior to the earthquakes.⁵⁹⁵ Whether this perception is accurate or not is difficult to assess but certainly, with such events being concentrated around a handful of performance venues that are spread out among the suburbs, this does seem to be the case. A review of the CSO's concert schedules for 2012 and 2013 would suggest

⁵⁹⁵ Catherine Fielden, Kelvin Lynn, Grant Hutchinson, Luca Molnar, Ann Robinson, and ors.

that the number of concerts performed is being maintained, if not actually increasing.⁵⁹⁶

The research also shows that the key to minimising the effects of a disaster lies with preparedness. Natural disasters will continue to occur, if not in Christchurch, then in other places around the world. It is, therefore, important that strategies be put in place that will minimise their effects. No two disasters are the same, and so it is impossible to cover all eventualities but, for musical organisations, the time is now right to investigate ways of avoiding some of the difficulties that were experienced in Christchurch. Once a disaster has occurred, it is too late. Investigations undertaken during the course of this project have identified steps that could be taken to lessen the effects of such a disaster in future. Musical organisations would be wise to investigate these while the experiences are still fresh in their memories.

One step that could be implemented is the digitisation of music libraries. Such a measure would eliminate the frustration that many musical organisations in Christchurch endured because their music libraries had become inaccessible. In this electronic age it is possible for an organisation to scan a copy of the score of each work in its library onto a computer, and then send the entire record to a server. If desired, a copy of this record could also be retained on a disk that is kept at another location. Depending upon the size of the library holdings, the level of work involved in setting up such an electronic record could be considerable, but once established,

⁵⁹⁶ CSO had nineteen concerts scheduled for 2011 with a further eight concerts in which the orchestra was assisting another organisation. In 2012 there were twenty concerts on their programme, with two assists, and nineteen have been set down for 2013, with four assists.

it would be easy to maintain. Then, in the event of a disaster, it would be possible for the music to be downloaded. There would, doubtless, be problems in relation to copyright for some compositions but, if appropriate controls were put in place, it is possible that agreement could be obtained.⁵⁹⁷ It is understood that some organisations in Christchurch have already taken this step, for example, CSO and the choir (and orchestra) of the Cathedral of the Blessed Sacrament. The CSM intends to do so but is unable to afford the cost involved at this time.⁵⁹⁸

The same arrangement should also become standard procedure as far as an organisation's administrative records are concerned. Most music-related organisations will have their administrative and financial records on computer, and it is normal that these records will be backed up. It would be a simple matter for these records to be saved to a memory stick or disk each day, and for that record to be maintained at a different location. Such a precaution would enable organisations to continue with minimal interruption.

It is easy to be wise after the event, but the following organisations, which were based in buildings located in the central city area, would have fared better had they taken such precautions:

⁵⁹⁷ This is akin to the arrangement that applied for reference texts held by the U. of C. Central Library. Noting the circumstances, and recognising the need for published works to be available to students for research, publishers offered books on line, at no cost, until the library was able to resume business.

⁵⁹⁸ David O'Bierne, 'CAN Music in Repair: A Chord in a Broken Community' (Unpublished Summer Scholarship Project, 2012 – 2013). p. 7.

- CSO – its administration was housed in the Arts Centre. The orchestra was unable to access its administrative records and server, or its music library for around three months.
- Southern Ballet – its administration and Ballet School were based in the Arts Centre. Office equipment and administrative records were inaccessible until a ‘recovery raid’ was sanctioned. Scenery and costumes were unable to be recovered.
- Christchurch School of Music (CSM) – the school was based in the Music Centre. Administrative records, the school’s music library, and musical instruments were inaccessible. The records were recovered within two weeks. Instruments and music library were not recovered until the end of June 2011.
- City Choir – its administration and music library were based at the Music Centre. These were inaccessible.
- Choirs of the two Cathedrals in Christchurch – their respective homes, and their pipe organs were lost, and they were without most of their music libraries for about three months.⁵⁹⁹

Loss of venues

It has been shown that central to the restoration of the musical life of Christchurch is the availability of suitable performance venues. Each musical genre has its own context, and so it is important that the range of performance venues available to musicians allows for this. Venues must be purpose-built. Without venues, such as the Town Hall, that are specifically designed to meet the particular requirements of the various musical genres, there can be no hope of a full recovery. As outlined in Chapter 14.2.1 above, the future of this venue is the subject of ongoing debate.

Regardless of the outcome, it is essential that the space and acoustic qualities of

⁵⁹⁹ Jeremy Woodside, Organ Scholar of ChristChurch Cathedral during 2011, and Don Whelan, Director of Music at the Cathedral of the Blessed Sacrament, as cited in Moore (unpublished honours essay, University of Canterbury, 2011), p. 71.

the former Town Hall be replicated in any new building. Anything less would not do justice to the music being performed, or to the performers.

The same situation applies to the two cathedrals. The liturgical music of the Church, exemplified by the music performed in both the Anglican and Roman Catholic Cathedrals in Christchurch, demands a responsive acoustic to create an atmosphere that is conducive to reverent worship. From a historical point of view, it would be a tragedy if the tradition of liturgical music, as was heard in the cathedrals, were to be lost. For that reason, should the Town Hall and the two cathedrals not be able to be repaired to the revised engineering standards (and to do so would probably mean careful deconstruction, and the laying of completely new foundations, deeper and stronger, before any reconstruction could commence) it is essential that the replacements be of equal standing.

It must be remembered, however, that when a city like Christchurch is being rebuilt, it will be for the use of future generations. CERA Chief Executive (Roger Sutton) has already highlighted this in the *Christchurch Central Recovery Plan*.⁶⁰⁰ Realistically, the older generation (and this includes the author) will have moved on before the restoration of the city is anything like complete, and so it makes sense to create a modern, vibrant environment that future generations will appreciate. This is especially so in the case of the Church, where the style of worship now practised is very different from that to which our forebears were accustomed. Architecture and acoustics will reflect this advancement. Tradition has its place, but people

⁶⁰⁰ CERA, *Christchurch Central Recovery Plan*, Issue 12, August 2012, p. 3.

cannot live in the past. They may visit it, and should do so in order to put the present into context, but it is to the present that they must return.

With the Town Hall complex, the cathedrals, and the Isaac Theatre Royal, out of commission, the city has had to make do with buildings that were never intended as major concert venues. The principal substitutes (CBS Arena, Burnside's Aurora Centre and the Middleton Grange Performing Arts Centre) are heavily booked into 2014 and beyond. Some concerts involve international conductors and artists, making the organisational difficulties related to finding a suitable date that much greater. In addition, some music is of a seasonal nature, such as the major choral works that are only relevant to a specific event in the ecclesiastical calendar.⁶⁰¹ The choice of suitable dates for these performances is limited. This shortage of medium to large sized venues should, however, ease now that the aircraft hangar at the Air Force Museum, Wigram, has come into regular service as a concert venue.⁶⁰²

This research has also revealed that it is not only performance venues that have been affected. Several of the organisations covered in this thesis have also had to find alternative accommodation for rehearsals, as well as for their day to day operations.⁶⁰³ The logistical difficulties, and the resultant stress, have been enormous.

⁶⁰¹ Bach's settings of the *Passion*, and Stainer's *Crucifixion* lose impact unless they are performed in the days leading up to Good Friday. Likewise Handel's *Messiah* is more effective when performed either just before Christmas or at Easter.

⁶⁰² This occurred in mid/late February 2013.

⁶⁰³ CSO, Risingholme, Garden City, and the Christchurch Youth Orchestras, the CSM and Cecilian Singers, have all had to move, more than once, to alternative premises.

Opera and ballet will be restored to their former prominent positions among the musical arts once the Isaac Theatre Royal is repaired. The theatre already has all the facilities (including a modern fly tower) that opera and ballet require for a successful performance so, once it becomes operational, these aspects of the city's musical life will be back to normal albeit, in the case of opera, under different management.

For those concert performances requiring a smaller venue, the choices seem to be limited to the auditoria at various schools around Christchurch:

Cashmere High School	Christ's College	Elmwood
Middleton Grange	Villa Maria	Hornby High School
U. of C. Jack Mann Auditorium,		

or alternatively, to the few local churches that remain undamaged:

St Augustine's, Cashmere	St Christopher's, Avonhead
St Mary's, Manchester Street	St Michael and All Angels, Central City
Our Lady of Victories, Sockburn.	

These last five venues remain, first and foremost, churches, and their normal function – regular worship, weddings, funerals etc. – must take precedence over other activities.

The Domino effect

Although the loss of venues that were suitable for musical performance has been the major cause of disruption to the musical life of Christchurch, the loss has also created a domino effect in its wake. It has led to a reduction in performance opportunities, especially for staged opera and ballet productions. While concert performances of opera may work where there is a significant chorus involvement,⁶⁰⁴ they lose their impact without the action normally associated with a fully staged production. Ballet, too, has been severely affected in this regard, although RNZB did bring a production of *Giselle* to Christchurch, at enormous cost to the company.⁶⁰⁵ The opportunities for local dancers have been greatly reduced. Opportunities for vocal and instrumental performers, and instrumental ensembles, are also limited, because the few venues that would be suitable, are heavily booked.

There is a danger that, in spite of determined efforts of local musicians to maintain a musical presence in the city, the lack of both venues and performance opportunities could turn Christchurch into a concert backwater. Comments by a representative of the body responsible for organising a recent concert involving overseas artists bordered on the patronising. There was almost a suggestion that national musical organisations were doing Christchurch a favour by including it in their touring schedules.⁶⁰⁶ While the musicians may not have enjoyed performing in an unsuitable venue (and there was no evidence to suggest that this was so)

⁶⁰⁴ Verdi's *Aida*, and Gounod's *Faust* are two operas that have received successful concert performances in Christchurch.

⁶⁰⁵ Chapter 5.

⁶⁰⁶ Elaine Dobson.

leaving Christchurch off the touring schedule cannot be justified. Locals, too, must be careful not to see themselves as deserving of special consideration. The city has always enjoyed the status of a major musical centre in New Zealand and the people of Christchurch must ensure that it continues to do so.

The lack of appropriate venues has also caused musical organisations to adjust their programme choices to suit the facilities available to them. The choir of the Cathedral of the Blessed Sacrament's refusal to sing Palestrina's *Missa Papae Marcelli*, in a venue that would have compromised the beauty of the polyphony, is an example.⁶⁰⁷ Other musical organisations, too, when considering their concert programmes early in the year, have made their choices according to what they knew would work in the venue in which it would be performed. In some instances, though, sacrifices have had to be made in the interests of tradition.⁶⁰⁸

There have also been financial ramifications for organisations wishing to stage a concert. Commercial considerations – supply and demand – have resulted in higher rental rates being charged for the use of venues. This aspect has been covered in Chapter 1.3 of the thesis, but it is another consequence of the lack of venues that are available. Cancelled concerts,⁶⁰⁹ especially in 2011, affected the income of musical organisations, most of which relied on revenue derived from performances to cover their expenses. They also meant that there were fewer performance

⁶⁰⁷ See Chapter 3.2, above.

⁶⁰⁸ Jennifer Sutherland, Christchurch City Choir Board Member. The City Choir's annual performance of *Messiah* is a case in point.

⁶⁰⁹ Eight CSO concerts were cancelled in 2011, as well as nine other performances in which the orchestra had been engaged to assist.

opportunities for musicians, who suffered a reduction of their income as a result.⁶¹⁰

Other commercial considerations, too, have made life difficult for organisations, with some having to move their operations more than once as buildings undergo repair and strengthening. These moves, coupled with the on-going insurance issues that have been outlined in Chapter 14 have compounded this domino effect.

Registered Music Teachers were also affected, financially, from the disaster.

Earthquake damage has forced several to relocate, in some cases away from their pupils. These teachers have suffered a reduction in income as a consequence.

Those who worked through the School system, as ITMs, continued to receive their salary in the same way as a classroom music teacher would have done, regardless of whether the schools were open or not; private teachers, who worked from home, did not. They could only demand payment for lessons actually taught.

Although the itinerant music teachers may not have lost income, they certainly had to cope with, at times, insurmountable difficulties. The domino effect of school closures and/or site-sharing on ITMs, with several having to work extended hours in order to accommodate their pupils, as well as extra time taken in travel between schools, has been considerable.⁶¹¹ Despite the difficulties, there has been a determination among them to carry on for the sake of their pupils.

For two of the organisations researched in this paper, Southern Opera and the School of Music at the University of Canterbury, it has not been possible to examine

⁶¹⁰ Gretchen La Roche, Artistic Director, CSO. Some CSO musicians lost around 25% of their expected earnings that year.

⁶¹¹ Chapter 10.1.

the effects of the earthquakes in isolation. Opera, in Christchurch, had been going through an administrative reorganisation at the time of the earthquakes, and this influenced the way that Southern Opera, as it was then, handled the disruptions of September 2010 and February 2011. After the disastrous February earthquake, the option of a merger with NBR New Zealand Opera made good sense, and so the future for opera looks promising. It can never hope to achieve any feeling of normality, however, until there is a purpose-built opera/ballet theatre available. All going well, this should be a restored Isaac Theatre Royal, but if this does not turn out to be practicable, then a specifically-designed replacement must be erected, and that, soon.

The School of Music at the University of Canterbury was also undergoing an administrative review and, as outlined in Chapter 8.2, the earthquakes have exacerbated the problems the School has been facing. Fewer international students wishing to come to a potentially dangerous city, together with the inadequacy of the facilities at the SoM, and the departure, and non-replacement, of five staff members, have contributed to the decline in the numbers of students studying music at the U. of C.⁶¹² In addition, the New Zealand Government's decision in the 2012 Budget which, effectively, discourages students from undertaking post-graduate study by removing their entitlement to student allowances, coupled with its discouragement of students who wish to pursue a career in the performing arts,⁶¹³ will not have helped the SoM's cause.

⁶¹² Chapter 8.3

⁶¹³ Steven Joyce, Minister for Tertiary Education, Skills and Employment. Because of the limited earning potential of graduates in certain fields, "I think [...] you will see a move away from fine

Music in schools

It has become apparent, during the course of this study, that the boundaries between the various musical genres that are taught in schools, jazz, pop and classical, have become indefinite. Children need to be exposed to each of the genres, not as separate entities but rather as part of a complete musical education. Given the way musical styles have changed over the last hundred years, the influences of one style upon another, cannot be ignored. It is this crossover that has necessitated the inclusion of jazz in the chapter of this thesis that covers music in the schools.

The therapeutic use of music to relieve stress

The third year after a natural disaster is the most difficult.⁶¹⁴ People are able to deal with disruption at first, but in the long term, they “[...] start to run out of energy”.⁶¹⁵ The use of music to assist people in managing their lives has become more important than ever as the result of the earthquakes. Music therapists (Chapter 12) have noticed high levels of stress among their patients, and found it necessary, in some cases to change the way in which they worked. Greater use has been made of group therapy sessions and these have enabled the patients to realise that what they may be experiencing is a common reaction, and that they are not alone. The very nature of the work, dealing with people who are having

arts and performing arts into a stronger demand for more career-orientated areas. [This] would be good for the country’s economy.” ‘Degrees rated by income’ in *The Press*, 22 January 2013, p. A5 .

⁶¹⁴ Rob. Gordon, clinical psychologist, interviewed on TVNZ National News, 12 March 2013. www.tvnz.co.nz. Downloaded 30 April 2013.

⁶¹⁵ Ibid.

difficulty coping with stress, when they themselves were suffering trauma as the result of the earthquakes, has also affected some of the therapists themselves.⁶¹⁶

The positive effects

Although most of the effects of the earthquakes have been negative, the research undertaken shows that there have also been positive outcomes. Foremost among these has been the level of generosity shown by people, and organisations, towards music and musicians. Churches and schools have allowed their buildings to be used as concert or rehearsal venues. Musicians, including visiting overseas artists, have given free concerts – some for the subscribing members of related musical organisations, others for the benefit of the community.⁶¹⁷ Programmes for these concerts (usually familiar works, as well as some fun pieces) were chosen to raise the spirits of those who attended, including the performers. At many of these events a retiring collection raised funds for worthy causes, some music-related, for example, the CSO instrument fund, but not necessarily so.

There has also been a willingness among musical groups in Christchurch to work together, more than was the case prior to the earthquakes. An example of this co-operation was the short-lived rationalisation of the administration of the CSO and Southern Opera.⁶¹⁸ There have also been instances where an organisation has invited a related group to assist in a performance, such as that of Verdi's *Requiem*

⁶¹⁶ Megan Spragg.

⁶¹⁷ Chapters 3.3 and 6.

⁶¹⁸ Chapter 4.1.

which is scheduled to take place on 26 June 2013.⁶¹⁹ The Christchurch City Choir had been scheduled to perform this work in September 2011 (without the assistance of any other choirs) but the performance was cancelled for want of a suitable venue.⁶²⁰ Jubilate Singers have been invited to join with the City Choir for the June 2013, concert. The opportunity for a twenty-six-voice chamber choir to work with the larger City Choir, and the NZSO, is appreciated. It also opens the door for each choir to call on members of the other group to assist where necessary.

It has been interesting to discover how people have found ways of using music to amuse themselves and to improve their own wellbeing. Gap Fillers (Chapter 12.4) is an example of Kiwi ingenuity – the art of finding what will work best in a given situation, in this case, making good use of some of the land in the central city area left vacant after buildings were demolished. It has also proved to be useful in bringing people back into the area, especially of an evening. But, has this initiative run its course? In her weekly column in the *Christchurch Press*, Jane Bowron says that it is now time to consider the erection of good, permanent works of art.

Trying to lollipop the city and make it a crude cartoon is shallow and disrespectful to the real drama that shattered lives. I say vive la rubble and stop the 60-minute makeovers, instead saving civic money for truly great public art.⁶²¹

⁶¹⁹ This performance will involve members of the City of Dunedin Choir (which is performing the *Requiem* in centres around New Zealand, as part of its 150th Anniversary celebrations in 2013), the Christchurch City Choir and the Jubilate Singers of Christchurch, accompanied by the NZSO, under NZSO conductor, Pietari Inkinen.

⁶²⁰ Jennifer Sutherland, Christchurch City Choir, as cited in Moore (unpublished honours' essay University of Canterbury, 2011). p. 63.

⁶²¹ Jane Bowron, 'Stop the lollipop makeovers, save civic money for great art' in *The Press* 29 April 2013. p. A8.

A sure sign that music, in Christchurch, is on the path to recovery is the number of new musical groups that have started up around the city for example:

- Resonance Ensemble NZ, a twenty-member chamber orchestra (Chapter 2.2),
- Christchurch Pops Choir, a mixed choir of around fifty voices that concentrates on the contemporary repertoire (Chapter 3.5),
- Christchurch Youth Choir, a forty-voice choir for young singers, aged 16 – 25. (Chapter 3.5).
- A new Chamber Choir at University of Canterbury, *Consortia*, has been formed. Rehearsals are scheduled to commence at the end of May 2013. (Chapter 3.5)

The concept of people singing together, as a means of overcoming stress, is not new. The author can remember the *Community Sing* programmes that were broadcast on National Radio after the end of World War II. Just as the Military Wives' Choirs in Great Britain provide stress relief for the wives of service personnel who are serving in war zones overseas so, too, do groups like the Pops Choir provide much-needed respite.⁶²²

Teachers of music have reported that a higher level of proficiency is being achieved, which suggests that pupils are holding, firmly, to that which is familiar while everything else has been in a state of change.

Not surprisingly, the earthquakes have also provided composers with an opportunity to express their experiences of the events in musical terms (Chapter

⁶²² www.militarywiveschoirs.org.uk. Downloaded 29 April 2013.

13). The author is aware of at least 12 compositions that have been inspired by the earthquakes, ranging from an earthquake survival song that teaches children what to do in the event of a quake, to a lament for what has been lost, to a piece for brass that is performed while visual images of the earthquakes and the destruction they caused are displayed on a screen behind the performers. There has also been a sound sculpture that has been installed at the Christchurch Polytechnic Institute of Technology (Chapter 13.4).

During the course of his research, the author has become aware that bureaucracy has created its own aftershocks which, to businesses and musical organisations alike, have been almost as severe as the natural ones. In its desire to ensure that that damage and loss of life are minimised in future, bureaucracy has exacerbated the problems that it set out to eliminate. With the establishment of the Canterbury Earthquake Recovery Authority (CERA) to control the remedial work necessary for the city's recovery, Central Government has added another layer in the administrative process that has, effectively, delayed the very work that it has been trying to expedite. CERA's work is hampered, however, by ongoing issues involving the Government's Earthquake Commission (EQC). The Government's insurance cover for property damage arising out of an earthquake only relates to residential properties. It does not cover properties used for other purposes. Central Government has also used the Christchurch earthquakes as the catalyst for other unpopular measures, especially in the field of education, as outlined in Chapters 2.4

and 14.2.2.⁶²³ The flow-on effects of these policy changes have yet to be determined.

The timing of this research project has been important. Information needed to be accumulated while it remained fresh in the memory. The scale of the events that have taken place, and the effects that they have had on people's lives, have been such that the recollection of detail is fading. The events of September 2010 became superseded by those of February 2011. It is as though the difficulties that people experienced have been filed away in a basement filing cabinet and are no longer readily available. However, the hunger for music exists, and the fact that people are beginning to support musical events again shows how much it has been missed. "We need music, and the arts, now more than ever."⁶²⁴ This research has shown that music provides people with an emotional safety valve. They may be able to exist without it, but they cannot live without it.

⁶²³ School closures and amalgamations, which have been attributed to the changing demographics of Christchurch.

⁶²⁴ Catherine France, Christchurch Representative, Trinity College, London. Chapter 11.

CANCELLED CONCERTS

NZSO

9 November 2011: Metropolis performed in association with Fritz Lang's film of that name.

CSO

18 September 2010: Lamb and Hayward Masterworks Series: *Zuccarini conduct Brahms*

6 March 2011: Cathedral Series: *Symphonic Sundays I*

12 March 2011: National Concerto Competition

26 March 2011: Lamb and Hayward Masterworks Series: *Dvorak and Debussy*

2 April 2011: City Choir Gala concert

30 April 2011: Lamb and Hayward Masterworks Series: *The Rhythm of Dance*

15 May 2011: Cathedral Series: *Symphonic Sundays II*

21 May 2011: Lamb and Hayward Masterworks Series: *Winter Daydreams*

11 June 2011: In association with the Woolston Band: *Symphony of Brass*

9 July 2011: Lamb and Hayward Masterworks Series: *Rodrigo's Guitar*

3 September 2011: In association with the City Choir: *Verdi Requiem*

17 December 2011: Lamb and Hayward Masterworks Series: *Symphonic Fantasy*

Other Orchestras

23 September 2010: Showcase Concert for Burnside and Westburn Specialist Music Programme students,

October 2011: Schools' Music Festival

2011: Pettman Junior Academy. Instead of the usual 30 concerts a year only 17 went ahead in 2011, A full programme of 27 concerts were held in 2012.

Southern Opera

23 July-6 August 2011: Operatic Season: *Tosca*

RNZ Ballet

15-16 March 2011: *Tutus on Tour* RNZB came to Christchurch, 17-18 September 2011 and staged the programme in the CBS Arena.

May/June 2011: The Company's South Island tour excluded Christchurch.

August 2012: Christchurch did not have its scheduled season of *Cinderella*.

Brass Bands

July 2011: National Brass Band Championships. Transferred to Timaru.

Woolston Band Outdoor concerts organised and performed as required

Choral

18 September 2010: City Choir: Fauré's *Requiem*

17 April 2011: South Brighton Choral Society's first concert of the year

The *Big Sing* choral competition for national school choirs. Transferred to Wellington

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Summary Transcripts of interviews

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1. Lois McCallum, Director, New Zealand Suzuki Institute (South Island Branch).

Date and time of interview: Friday, 16 March, 2012, at 9.30 am.

Lois runs the Suzuki Department at the Christchurch School of Music as well as teaching privately at her home in Papanui. Some of the CSM students receive lessons at her home. She also teaches at Westburn School.

September, 2010: Prior to the earthquake, pupils who received individual tuition on Saturdays, through the CSM, were taught in rooms at Catholic Cathedral College, (Barbadoes Street). Group classes were also conducted there. A group class had been scheduled for Saturday, 4 September, the day of the earthquake, but it did not happen. Classes did, however, resume the following week (Saturday, 11 September). Catholic Cathedral College was closed for a week, and so Lois rang around and advised students that she was available and she continued to teach from home. Most of her pupils are from the South and West of Christchurch and so were not too badly affected. Once the classes resumed, the numbers attending the Saturday class picked up.

February, 2011: The Christchurch Music Centre was unusable (although Lois's teaching space was still all right) and the CSM was forced to find alternative accommodation. Thanks to the co-operation of Don Whelan, CSM was able to use Christchurch Boys' High School. Under the Suzuki method, children have individual lessons every week. In addition, Lois runs group lessons every fortnight and the children are supposed to attend both. While the teachers taught the individual lessons from their own homes, the group sessions posed a problem. Normally, these group lessons would have been held at 9.45 and 11.00 am, but the only time that was available at Boys' High School was around 1.00/1.30pm. Even so, people still came to them. (The first-year group, during 2011, was larger than normal – 20 children – and so this added to the workload. For 2012 the numbers are down to 5, but this is not necessarily earthquake-related. The numbers of first-years at Westburn School are also slightly down but such swings are not uncommon. All the continuing students at Westburn have returned.) Apart from two little boys who returned to China in July, 2011, everyone else is continuing to learn – a very high return rate. Continuity was the key.

After about three weeks, teaching space became available at Rangi Ruru, "the best space we have ever had". CSM has, however, returned to Barbadoes Street, from 18 February, 2012, working in the space along the Moorhouse Avenue frontage that is now occupied by Marian College. For security reasons, Marian College is protective of its space and so there is no vehicle access to the site. Vehicle parking for those attending the school is also a problem but, for a \$2 per morning charge, people have been allowed to use the CPIT carpark.

Up until the beginning of February, 2011, all the violins had been kept in a large cupboard at the school, under the care of a librarian. Fortunately, for the Suzuki School, Lois had been asked to assume responsibility for all of the instruments and, about a week before the February earthquake, she went in to the school, gathered them all together and took them to her home. As a result there was never a time when the teaching programme was delayed because of the unavailability of instruments. It also allowed the teachers the opportunity to

check on the condition of the violins, and a couple were scrapped at that point. Music was not a concern for the school, because the parents all buy the CDs and books.

It was still business as usual after the February earthquakes and has continued that way despite the other substantial shocks of June and December, 2011. Some pupils came to Lois's home for their Saturday lessons for a time. This did present a difficulty to those who came from the South side of the city. With diversions in place as the result of roads having been closed, and with other roads in poor condition, traffic had become exceptionally heavy. This meant that travelling times to Papanui were extended. These were soon resolved as people realised that they needed to allow more time.

Suzuki, Christchurch, holds "family concerts" during Terms 1, 2, and 3. Venues have included the Aurora Centre, the Westburn School hall, and the new Majestic Church, on the corner of Moorhouse Avenue and Waller Terrace. The Term 1 concert for 2011 had to be abandoned. In its place Lois suggested to the other violin teachers that there should be an *ad hoc* violin get-together at St Aidan's Anglican Church, in Bryndwr. In July each year, Suzuki runs a "workshop". Instruments that are taught at these workshops include violin, cello, guitar and piano. Tutors are brought in from other parts of New Zealand as well as from overseas, particularly Australia, and the Australian tutors offered to come, at no cost, to help. They were not concerned about the possibility of further shakes. Every one that had been asked to come did so. (Lois did add that, regardless of the offer, they were all paid for their work.) One of the benefits of these workshops is the effect they have on the teachers. They enable the teachers to step up and improve their work.

It is a sign of the determination that exists in Christchurch that this workshop went ahead despite opposition from some committee members. A meeting of the committee actually decided not to go ahead with it in 2011, but this decision was eventually reversed. "One committee member, who had supported abandonment, went home and told her daughter (a secondary school pupil at Cashmere, a school that was sharing its facilities with another school and was having to make adjustments for almost every aspect of school life) who was absolutely indignant. 'This is just something else that has been cancelled because of the earthquake.' The response was 'Right, then, we'll see that it does go ahead'. And it did, successfully."

There was one other event that had to be cancelled – the 2012 summer camp at Oamaru, that was scheduled for the weekend 25/26 February. A combination of factors caused this cancellation, including the fact that Suzuki had run at a loss during 2011, and that Lois was unable to arrange for violin tutors to attend. Everyone involved was suffering "burn-out" after a very difficult year and this certainly contributed to the decision.

The Personal Aspect: None of the teachers has had any major house problems. One teacher lives in a new home in Heathcote Valley but, apart from slight superficial damage the house is all right. The rest live in the North Western parts of the city and have been spared most of the damage.

Lois has 60 pupils learning from her, in her private capacity. Her roll at CSM for 2011 was 58.

Most of the children continued. One family, with relatives in Timaru, went there for a time, while another family moved to Dunedin to be with friends. Another family, with children learning through the CSM, were able to get cheap air fares and went to America for three or four months. They have since returned. Apart from these students, all the others continued to come for lessons. All the parents have co-operated by ensuring that the children keep their practice up, and this has helped to maintain momentum. The roll of CSM students for 2012 currently stands at 45. There are 6 teachers.

Lois was able to claim for loss of income for those Saturdays where there were no lessons (teaching did not resume until 19 March, 2011), as well as for the families that had moved away. She tried to make up for missed lessons, but that was not always possible. Parents have been very understanding. Lois also adopts a common sense approach and does not charge for the odd missed lesson, but this is at her discretion.

One possible effect of the disruptions has been that the first-year students at both the CSM and Westburn have not progressed quite as well as in previous years.

2. Julie Wylie Director of the Music Programme at the Champion Centre.

Date and time of interview: Tuesday, 27 March, 2012, at 3.30 pm.

Champion Centre is a charitable trust, established more than 25 years ago by Dr Patricia Champion, that is administered by the Christchurch Early Intervention Trust. Based at Burwood Hospital, in Christchurch, it works with children, from very prematurely-born babies up to the age of six years, who have special needs, and with their parents, in individual and group sessions. A wide range of disabilities, including Down's Syndrome, cerebral palsy, extreme prematurity, development dyspraxia, autism spectrum disorder and other genetic disorders, is catered for.

(This information was gained from the centre's website.)

There are four Music Specialists at the Champion Centre. Music underpins all learning. It can support physiotherapy. It can support the speech and language programme, cognitive development and computer-assisted learning. It is also used to support musical play, in the Play Room.

How have the earthquakes affected the way in which the Champion Centre works?

The effect has been huge. The earthquakes have totally changed the way that the Music Specialists, as they are known, work. The programme has always worked with both parent and child but, since the earthquakes, the staff have noticed that many of the parents have suffered incredible stress, trauma, loss of homes and/or jobs, the arrival of new babies that Julie refers to as "earthquake-affected babies". There are babies who will not let their mothers out of their sight, have difficulty going to sleep, and who need constant reassurance, and this is apart from those who have special needs.

The most significant change to the programme is that all of the teachers now work firstly with the emotional state of the parent. "If a parent is not regulated, we are not going to have a child who will be able to be regulated." In the Music Room, which is a separate room, Julie has had both mothers and fathers breaking down and sobbing uncontrollably – an indication of just how severe are the stress levels. "Music is the language of the emotions." As an example, one father arrived, well-dressed in a business suit – he had come straight from a meeting – and went into the Music Room with his child. He was not aware of the burden he was carrying until those in the room started singing about his child and he just could not stop crying. At the end of it he looked, on the one hand, relieved, but on the other hand, very embarrassed because, as he said, it was something that he just did not do. This was a release for that man. When the offer of counselling with a social worker was made he declined saying that he felt he had been able to let the load go and could now move forward.

Julie has also noticed that the way she is using instruments with parent and child has changed over the last 18 months. There have also been changes in the style of music used. Julie's notes show that two years ago the music was more up-beat so that the child would be aroused. Now she is finding that more calming music, often in triple meter, and often through the use of modes (especially the Aeolian and the Dorian modes, which have a soothing effect) together with the use of stringed instruments regulate the parent.¹ Even the activities have changed and there is a lot more rocking through the use of a rocking chair for the parent and a rocking horse for the child. This has a calming effect. A hoop is also used, and it has been noticeable that quite a number of the children are putting themselves inside the hoop in the foetal position. A lot more deep pressure massage is being used, by the parent on the child, but also by the occupational therapists on the parent. Occupational therapists are now working in tandem with the music specialist to develop strategies that will calm as well as to provide a parent with strategies that he/she can use at home.

All the staff have been doing a lot more singing, because many of the staff who are working with this stress do not know how to calm themselves. Staff training sessions have started with a half-hour of singing. There are more than 60 on the staff and everyone does this.

The Champion Centre uses music therapy and music education strategies. The work that Julie is doing is pioneering (world wide) and that is why they call themselves "music specialists". A lot of parents have said that what has helped them, more than anything else since February, 2011, has been the music, and so Julie wants the importance of this programme to become known. "Music is the language of the emotion. It is intuitive, and so we do not need to think in order to process music. It is also at a lower brain level." The lower brain needs to be regulated so that it can control, and where necessary, lower blood pressure and heart rate. From a physiological perspective, music does what nothing else can do.

Another example: Just before Christmas, 2011, the Centre got a large parachute and the children were under it singing Christmas carols. Beneath the parachute there was pure joy; the children were loving it. On the other hand, the parents' faces above the parachute showed the agony of the stress that they were going through. It was the end of the year and they were facing a holiday period of six weeks. They had gone through as much as they could take. One father, whose house is within the "red zone" said that he knew he was going to lose his home, but he did not know how or when. He will have to buy another home, but everything that was familiar has been lost. Music, however, has now become more important than ever before, because it provides a place of familiarity. We may be away from our homes, but songs go with us wherever we go.

¹ This bears out the views expressed by Dio Chrysostom, in *De Regno*, that the musician Timotheus was able to influence the behaviour of King Alexander through music. See Frances A. Yates, *The French Academies of the Sixteenth Century* (London: Warburg Institute, 1947). p.38.

Group music, too, is most important. There is a much greater sense of community. Parents are looking out for each other's children, and are also mindful of the need to support other parents. (This goes well beyond the Champion Centre.) Friendships are being forged that may not have been made were it not for the earthquakes. Families who not only had children with special needs, found themselves sharing similar experiences, and this brought them closer.

Julie founded an organisation, around 20 years ago, called Canterbury Musical Parenting. This group used to meet in the Trinity Room of the Christchurch Music Centre, which has since been demolished. Members are now meeting in one another's homes, and they are finding that people might not have much money but they are prepared to walk fair distances to experience music. For the most part it is the mothers who come with their children but there was a great need for something for the fathers, and so a "daddy-and-me" day was arranged. It was packed to the door – a huge success. It was arranged as three separate sessions, each of 30 minutes' duration: for babies, for toddlers, and then for the 3-5 year olds. Those who came for the first session stayed on for the entire time, likewise those who came for the toddlers' session. One father was so determined to come that he walked a considerable distance, wheeling two children in a buggy, and arrived covered in silt from the liquefaction. "I wouldn't have missed it for anything", he said. What struck those responsible for organising and running it was the degree of support given by fathers to fathers. Julie said she had never seen anything quite like it. The talk and the camaraderie was amazing. One of the senior lecturers at Van Asch School for the Deaf (James Townsend) attended, and was using sign language to help those who were deaf. (There were some fathers who attended along with their hearing-impaired children.) As a result, sign language has been incorporated with the music so that the message of love and support, along with all the actions, would be understood by both parents and children. For Julie, that programme for fathers was the most significant programme that she worked on in 2011.

One father asked how much did he owe for the session, and when told that there was no charge, happily put his hand in his pocket and contributed \$20, which was treated as a donation to the Champion Centre. All together around \$300 was given to the centre by people who felt that they wanted to contribute something. People were so grateful for the experience. Further days for the fathers will be arranged because many fathers, and especially those of severely disadvantaged children, are feeling helpless. They feel they are failing, because a father's role is to support and provide for his wife and family, but how are they to do that when everything around them is so uncertain?

The staff at Champion Centre have all been trained to work with children, but none of them was prepared for the depths of emotion in the music area. People have been sharing things on a very deep personal level and, by the end of the year, all were absolutely drained, Julie especially. All of the staff are under supervision, but a special arrangement has had to be made for Julie because she works with parents as well as with children. Dr Patricia Champion will have oversight of Julie and her work. This is a significant change, something that was not really needed, to that psychological level,

previously. The staff are now working with people in a profound way. These changes have been brought on by the earthquakes.

Julie has written a little *Earthquake Safety Song*, for the children. I have transcribed this from a CD, and a copy is attached as an Appendix to the essay.

3. Jody Keehan, Concert Manager for Christchurch, Chamber Music New Zealand, and District Co-ordinator for New Zealand Community Trust (NZCT) Chamber Music Contest.

Date and time of interview: Wednesday, 28 March, 2012, at 12 Noon.

September, 2010, Earthquake: Chamber Music New Zealand had scheduled a concert, in the James Hay Theatre, featuring the Doric String Quartet and the Australian pianist Piers Lane, for Monday, 6 September. Piers Lane was staying in a room on one of the upper levels of the Crown Plaza Hotel when the earthquake struck. All guests vacated the building, in their night attire, and assembled in Victoria Square. Piers, barefooted, cut a foot on broken glass as he was getting out, and so was forced to spend a couple of hours outside, in the cold, until people were allowed to return to their rooms and collect their belongings. Somehow he was able to post a “blog” using his cell phone and, within 24 hours, his account of events reached the UK Press. Piers was taken in by Murray Shaw, ex-CEO of the Christchurch Symphony Orchestra, and a personal friend of Piers.

Meanwhile, the Doric String Quartet was in Sydney, where they had just completed a tour for *Musica Viva*,² and they had been scheduled to fly to Christchurch later that morning. The flight was delayed. They eventually arrived about two days later and “bounced down at Christchurch Airport” before flying on to Invercargill. Jody and Piers met them at the airport and Jody was able to give all the musicians their payment for their New Zealand tour – fortunately she had visited the bank on the Friday before the earthquake – and they were on their way. There could be no opportunity for a rescheduled concert because the quartet had concert engagements in UK straight after the end of their New Zealand tour. The concert was cancelled. All public buildings (concert venues) remained inaccessible until they could be inspected and certified as being fit for use.

Chamber Music national office in Wellington was very quick to respond to the situation, working out how the subscribing public could be compensated (refunds, discounts, or however else they might wish to proceed). CMNZ had already arranged for an additional concert, *Schubertiade*, a free bonus concert on the occasion of their Diamond Jubilee. As compensation for the missed “Doric” concert, CMNZ offered subscribers the opportunity to bring a friend to *Schubertiade* free of charge, or alternatively they could receive a refund. In addition, Piers Lane spoke to CMNZ’s CEO (Euan Murdoch) and, as Piers was returning to New Zealand in 2011, he offered to give a free concert for the chamber music subscribers. At this free concert he played for an hour, mainly Chopin and the Dudley Moore take-off of Rachmaninov. This fun piece “worked”.

² This information was corrected by Euan Murdoch, CEO, CMNZ, in an E-mail dated 20 December, 2012. The musicians were in Sydney, en route from UK. They were not touring for *Musica Viva*. They returned to Australia at the conclusion of their NZ tour.

With the James Hay Theatre still usable, certain precautionary things had to be put in place for the next concert. All the hosting staff at the Town Hall complex were trained in evacuation procedures, but even so, an announcement was made, from the stage before the performance, advising the everyone, including the musicians, how they could vacate the building in the event of another earthquake and where they could go that would be safe. There was, however, the problem of accommodation for the performers. For the first concert in 2011 (March), by the Eggner Trio, the performers were booked in the Holiday Inn, opposite the Hotel Grand Chancellor. Jody had communicated to Wellington that she was not happy about that decision, because of traffic difficulties. (Manchester Street had only just been reopened after the September quake, and was “one way” at that location.)

February, 2011: The Eggner Trio’s concert had been scheduled for 9 March 2011. This also had to be cancelled. The Town Hall complex was no longer usable and so CMNZ had to look around for another venue that could seat around 400. St Andrew’s at Rangi-Ruru, a building that had not been used as a concert venue previously – at least not on a regular basis – was chosen. It had a capacity for around 450 with the seating in church pews. As a consequence, audience members were not allocated seats (subscribers had a reserved seat, and expected to have that same seat every time). Jody produced a seating plan for St Andrew’s, for the church to use for any future concerts. That way it was possible to allocate seats according to the level of subscription paid, A and B reserve. Jody’s plan was for a general admission (GA) area as well as for their A and B reserves. Ticketing is done by CMNZ Headquarters, Wellington.

Immediately after the February earthquake, Wellington had to sort out how they would go about ticketing. Tickets for subscribing members are arranged and issue from Wellington and they contract Ticketek to handle the additional ones. Ticketek were also out of action for a while after the February quake, so they had to revert to door sales. For Christchurch, CMNZ went from a highly-organised and well-controlled venue, where ticketing was done through Ticketek, to a situation where Jody had to find volunteers to man the door taking tickets and directing patron to the correct seating areas, as well as to provide catering (a snack and refreshments for the artists). The Rangi Ruru Girls’ School Music Department helped by providing music stands and straight-backed concert seats for the performers. Some staging had to be hired to enable those at the rear of the building to see the performers. St Andrew’s was a difficult building for managing door sales because the main entranceway is narrow. Some people were having to buy tickets while others, who had paid for their tickets as part of the subscriptions, only needed to uplift tickets being held for them. All of these folk, together with those who had already got their tickets and were queueing just to get in the doors, created confusion. Jody had to arrange for a volunteer to go outside and to direct people accordingly.

A fantastic thing then happened. Tasmin Little was coming to Christchurch to work with the CSO. That concert was cancelled, but she came, nevertheless, because she was doing a tour with CMNZ, presenting a programme called *The Naked Violin*. She offered to do a performance of this programme, on 20 May, 2011, for no fee (if Jody's memory serves her correctly). CMNZ paid for the venue and organised the concert, and Jody did not submit an invoice for the work that she still had to do. CMNZ did, however, give her an honorarium for her work. That was the first Chamber Music concert after the February earthquake. It was an invitation concert for CSO and CMNZ subscribers only. Donations for the CSO instrument fund were collected after that concert and a total of \$1537 was raised.

CMNZ management made the decision, at that point, that all concerts in Christchurch for 2011, would begin at the earlier time of 6.30p.m. It was felt that people in Christchurch might not feel safe being out at night. Jody agrees that the decision was a wise one for the first 2 concerts.

The Parish Council at St Andrew's would not allow CMNZ to bring a concert grand piano into the church. Instead they gave CMNZ access to the upright piano that was there. After long negotiations the Parish Council decided that, although CMNZ could still use the venue for a string quartet, they felt that the church should revert more to its primary function. Three concerts were held there, but in May, CMNZ moved their concert base to the Performing Arts Centre auditorium at Middleton Grange School. (This venue was first used for the Chamber Music Contest, a nationwide chamber music competition for young secondary school musicians in New Zealand. This information was obtained from CMNZ's website.)

Planning and organisation of concert performances: Concert tours are planned 2 or 3 years in advance and because, for most overseas groups visiting here, there is no room for flexibility. CMNZ was, however, fortunate to be able to adjust the date of the *I Musici* concert in order to gain the use of the Aurora Centre. CMNZ has also been able to get the Aurora Centre for *Enso* String Quartet's concert with Michael Endres at the beginning of November, 2012. Although the stage area of the Aurora Centre will be too large for this concert this can be modified through the use of sound screens. These will be borrowed from the CSO for the occasion. One good thing to come from the earthquakes has been the increase in co-operation between musical organisations. Groups have had to contact each other to get information, advice, and resources. The seating plan that Jody prepared for St Andrew's is now being used by other groups for concerts.

Venue sizes: Middleton Grange has a seating capacity of 301. This venue is not managed.

Jody has to provide front of house volunteers, someone to cater for the performers, etc.

St Andrews at Rangi Ruru can hold 450.

Aurora Centre can hold 705.

All the other venues that would be suitable for chamber music are too small.

St Augustine's can take 200 – 250.

St Michael's can hold 500 (so the vicar's son – a classics student here – told me) but the pews are decidedly uncomfortable. Christopher Marshall is now holding his concert series there.

Geo Dome and other temporary structures are too small.

Membership: In 2010, prior to the September earthquake, Chamber Music New Zealand had 376 subscribing members in Christchurch, plus around 40 “flexi-passes” and 30 – 40 school students.

The James Hay Theatre held 934, and for most concerts the number of subscribers attending would have half-filled the theatre. Door sales would have added another 100 or so to that and so audience numbers would have been between 500 and 600. After February, 2011, the number of subscribers dropped to less than 200. These were the core A and B Reserve subscribers, and existing school subscribers.

Up until November, 2011, Jody felt that she had a lot of empty seats, mainly because of low pre-concert ticket sales, although the sales at the door on the night were good. This possibly depended a lot on how people were feeling at that time and whether we had had any more shakes. Approximately 30% of subscribers did not attend and elected to take a refund of their unused tickets. It was only at the *Ensemble Liaison* concert, in November, that Jody was able to feel that her subscribers were returning. She is unable to tell me, at this point, the number of subscribers for 2012, but it looks as though it will be around 180. CMNZ has changed the way that school tickets are distributed. The offer is:

For all schools: \$150 for the season, which entitles them to tickets for 9 students, plus a teacher for each concert .

For IMRTs: 5 seats for \$25 for each concert.

This option only applies to students up to secondary level. Different arrangements apply for tertiary students.

The concert programme for 2012 is back on schedule. Already the seating plan at Tickitec shows that most of the A reserve seating for the NZ String Quartet's *Beethoven: Revolution* concert on 30 April, has gone. This is a sign that subscribers are returning. Jody thinks that when the *Takács* Quartet comes here, in July, she could be looking at a full house.

4. Delwyn McKenzie, Registered Music Teacher. Director of the Shirley District Music School, based at Shirley Intermediate School. Teaching privately, but also with a few private students at Ilam School.

Date and time of interview: Friday, 30 March, 2012, at 11.00 am.

Delwyn is registered to teach piano, but she also teaches stringed instruments, especially cello and double bass. She also has one violin student. She is not registered for teaching strings as she has not had the numbers to do the observation required for registration.

The Shirley District Music School, which is based at Shirley Intermediate School, has a roll of 130 children, drawn from the primary and intermediate schools in the area: Richmond, Hammersley Park, Windsor, Banks Avenue, Burwood, Shirley Primary and Intermediate Schools. Several teachers are involved here, with a wide range of instruments being taught – brass, strings, wind, percussion, guitar and keyboard. Delwyn has 35 keyboard students that she teaches through the school. These are held in the keyboard lab and Delwyn will work in 30 minute sessions with three children per session. Each child will receive 10 minutes' individual tuition. In addition to that 10 minutes, they have 20 minutes with two other children. (These are paid by "Ministry hours".) Sometimes these groups are adjusted to 10- minute individual lessons, or 2 in a group for 20 minutes, for students working at different levels. With such limited teaching time, these students do not learn as quickly as do the private students. Delwyn also takes a small orchestra, after school hours, at the school. She also has a small orchestra at Ilam, which she takes as part of normal school hours. As if this is not enough, she also teaches cello at Casebrook School.

Her private pupils, including those at Ilam School, number 20.

September, 2010, earthquake: Delwyn's home was the former presbytery for St Paul's Roman Catholic Church and School, in Dallington Terrace. This area was severely damaged in the September earthquake, far more so than in the February, 2011, quake. Both church and school, were no longer able to be used. Those living in the immediate neighbourhood had no real perspective of how the city, as a whole, had fared. Their view was "if this is what has happened to us, what is the rest of Christchurch like?" Delwyn and her husband also have a rental property in Linwood, and later that afternoon went there to check on the condition of that property, to find the 84 year-old next door neighbour in Linwood Avenue out doing her garden. Water and power were on, and it was a different world.

Delwyn was no longer able to teach from Dallington Terrace, and within a few days realised that she could no longer live there. The family moved to the rental property, a much smaller house (110 m² as against 320m²) which made life difficult for a family with 3 adult children. She taught from there. All

of her pupils continued with her. Some were living in very difficult situations, but were very understanding. In effect, they became a community within a community, helping one another out as necessary. The feeling was that “we may have suffered damage, but there are many who are a lot worse off”. Subsequently one pupil moved out to the Belfast area, but that is the only one who has gone. She is teaching about half of her pupils at her new address, but has been able to arrange use of a room at Shirley Intermediate School, and it is there that her secondary school girls, most of whom attended Avonside Girls’ High School, went for their lessons. (Avonside was sharing school space with Burnside at that time and so, because Avonside’s school day did not start until around 1.00 pm, it was easier for those girls to have morning lessons at Shirley.) One of the advantages of being a music teacher is the degree of flexibility available.

People valued being able to continue with music. It enabled them to keep a routine going. This element of routine gave them something firm to hold on to. Delwyn was surprised how well everyone did. One tutor has moved away from Christchurch because of the effects of the earthquakes on his personal situation.

Delwyn and family moved to Linwood on 8 September and, after about a month, was back in business. There was still the thought that they might be able to return to Dallington Terrace, but any hope of that was dashed after the February, 2011, quake. Zoning meant that the whole area around St Paul’s would never be able to be occupied again. They have now bought in land in West Melton. Unfortunately, this will take her away from most of her pupils. Delwyn is adamant that she will carry on with the Shirley District Music School. She is thinking of renting a room at Shirley Intermediate so that she can carry on with the pupils that she has. Two of her pupils will be leaving her, one wants to concentrate on learning the flute, while the other will probably be moving to Australia.

Everything was in place at the District Music School, ready for a 28 February start. It had to be put on hold for a month. It started around 27 March.

February, 2011: For those living in that area of Christchurch, the February earthquake only really compounded that damage that had occurred previously. For the people of the Dallington area, the material damage had occurred in the September earthquake. The February one had more of an emotional effect on people, Delwyn included. She decided to write a short piece (2 or 3 minutes) for the Ilam and Shirley orchestras which she called *Beauty for Ashes* (the title comes from Isaiah). This starts with the children banging their feet on the ground and then playing a *tremolo* note or trill, loudly, on their instruments to symbolise the earthquake. Then follows a silence, followed by a melancholy interweaving of some instruments, which gives a sense of hope. When the children were practising the earthquake part of the work, some of them said, “Gee! that was only about a 2.2, can’t you do any bigger than that?” The children enjoyed “being the earthquake”. When a small shake occurred during a rehearsal one child joked that Nature was a few bars late on her entry. She should have come in earlier when the children were being the quake. It was this sort of response

that summed up the attitude to tackle it head-on – a very positive outlook. It was appropriate and it worked. For Delwyn, it was cathartic and very helpful.

“None of us has ever experienced anything like this, where the whole community has endured the same event together. We have this one point of connection that we never had previously. It has brought people together. ... The grief of losing one’s home, and the uncertainty of not knowing what the future will hold, sits with one for a very long time. It affects one’s concentration.” What makes the situation harder for Delwyn to bear is that the move from Dallington was forced upon her. It was not a decision made from choice.

Delwyn now finds teaching more tiring than previously. Some of the children, too, are finding it hard. One pupil, who had been at St Paul’s school, but who had had to move to another school after the September earthquake, and has now changed schools again, admitted to being tired of having to move from school to school.

An interesting point regarding schools: The schools in the eastern areas have certainly been affected by the earthquakes, as families have moved away. Despite all the issues regarding housing, and with families moving away (the roll at Banks Avenue School has almost halved) there is a real determination among most families in the Shirley area to stay and to support the local schools. Ilam, on the other hand, seemed to be coping really well after the earthquakes, but it is struggling now, because it has lost quite a lot of the Asian roll, as well as the University roll. These effects are only beginning to show now at Ilam and, in Delwyn’s view, majorly so. It will be interesting to see how the demographics of Christchurch change over the next 10 years as more areas are declared unfit for habitation. The area around Avonside Girls’ High School has now been declared “red zone”. The future of that school is in doubt.

Changes to music programmes: The Shirley District Music School holds two concerts a year and also sponsors the Shirley Intermediate Rock Band (which the guitar teacher trains). In addition to these concerts, there is the Shirley Area Music Festival, normally held in June. The 2011 festival at Shirley Boys’ High School, had to be cancelled as the school was inaccessible. Because many children have now moved away from that area of Christchurch, it may well not go ahead in 2012. The District Music School, though, did hold its concert mid-year at the intermediate school, and this was successful. One nice gesture that happened was a gift received from an amateur choral/singing group from Timaru, who had raised money from their concerts. One of their members came to the District Music School concert, and handed out chocolate fish to all the participants, as well as a gift to the school.

General: Music teachers are doing all that they can to carry on business as usual, especially for the sake of the children.

(Not for the final essay: Marnie Barrell, a teacher at Avonside, is moving over to Avonhead. If her pupils go with her, then so be it. Colin Cookson, who was in the Horseshoe Lake area, has moved down to Timaru.)

5. Alison Hansen, Registered Music Teacher. Committee member of the Christchurch Branch of IRMT. Teaching privately, but with a few pupils at four Christchurch schools.

Date and time of interview: Wednesday, 11 April, 2012, at 10.30 am.

At the outset of this interview, Alison asked that individual names not be disclosed.

She began by outlining how the earthquakes affected the Christchurch Branch of the Institute of Registered Music Teachers. Three of the executive of the Christchurch Branch sustained major damage to their homes:

The President, Katherine Jones, whose house in the suburb of Dallington was extensively damaged in the September earthquake, has been able to carry on teaching there, but under extreme difficulty. She has since moved out to Belfast.

The Treasurer, Colin Cookson, who had lost his house after the September earthquake, has moved to Timaru.

The Secretary, Marnie Barrell, lost her home in Avonside and, after a period spent in North Canterbury, is moving to a new address on the west side of Christchurch.

As part of its teaching programme, the IRMT had a grand piano which had been kept in the Trinity Room at the Christchurch Music Centre in Barbadoes Street. Fortunately this instrument was able to be recovered and has been transferred to The Theatre at Rangi Ruru Girls' School. In effect this has created a new venue for RMTs, and other groups, to use – one of the good things to come out of the earthquakes. Apart from minor tuning problems, this piano is undamaged.

A workshop for flute players, which was to have been held at the Music Centre a week after the September, 2010 earthquake was postponed until the end of February. In the meantime, the earthquake of 22 February, 2011 struck. The workshop was eventually held at the home of Anthony Ferner (the flute tutor) the following weekend.

It is back to business as usual and during the weekend 21-22 April, the Institute is holding a National Teachers' Training Course at Rangi Ruru.

Alison is a teacher of cello. She has 32 pupils. 2 of these, enrolled at the CSM, receive their lessons at Alison's home on Saturday mornings (down from 6 in 2011). She also teaches at Christ's College (4

teenage boys), at Rangi Ruru (2 girls – down from 3 in 2011), at Cathedral Grammar School (2 girls), and 5 at Selwyn House School (5 girls).

Disruptions: Alison's home, in Bishopdale, sustained very little damage, and she continued to teach there despite the upheaval of the September earthquake. She even gave a lesson to one pupil on 4 September, 2010. She would normally have been teaching at the Music Centre that morning but, as this pupil lived nearby, Alison taught from home, and even those who normally had their lessons at one of the schools listed above went to her house. She noted that, apart from a few pupils who left town, temporarily, those who remained in Christchurch continued to come for lessons, even in the week that followed each of the earthquakes. Despite the logistical difficulties involved in doing so, many of these pupils came across town, from suburbs such as Sumner, Lyttelton and St Martins. Alison also conducted one lesson with a pupil, who was stranded at New Brighton, by using Skype – a novel concept. This sense of wanting to maintain normality shows their commitment to their music.

Numerically, Alison has not lost any pupils, although, in some cases, the people may have changed. Not all of these changes have been earthquake-related, however. Christ's College had sustained considerable damage in both the September and February earthquakes. The boys tended to leave town: one to Kings College (Auckland) for six weeks. He has since returned to Christ's College and has picked up his cello tuition where he left off. Another went to Wanaka where his family had a holiday house. A third Christ's College boy, who remained in Christchurch after the September earthquake, had extra lessons because he had been preparing for a music examination at the time. He completed the examination successfully. At the time of the September quake, Alison only had one pupil at Cathedral Grammar School, and this girl went to Queenstown, where her family had a house. She stayed in Queenstown for a long time because the subsequent earthquakes caused Cathedral Grammar School to be closed for a time. (When it did resume teaching, the school was spread over 5 separate locations – ref. my Honours essay). This pupil has since returned to CGS and has resumed her cello lessons. Alison has also gained another pupil at CGS.

The building at CGS in which she had been teaching was closed after the September quake and Alison had had to use whatever space was available. For a time she had the use of a room that doubled as the sick room. (When she arrived there one morning there was a child in the room being violently ill.) She taught in the Staff Room that day even though there was a staff meeting going on at the other end of the room.

Alison also had two pupils who were attending Selwyn House School for girls. (She has since gained another three six- or seven-year-olds.) One of these new pupils, a seven-year-old from Avonside, was so traumatised by the earthquakes that she was refusing to go to school. However, now that she is having cello lessons at the school, she attends willingly on the days when she has a lesson. This shows that there is a renewed interest in music.

Fortunately, the rooms at Rangi Ruru and Selwyn House were undamaged and so Alison was able to continue her work there.

February, 2011: Alison found that the boys she was teaching at Christ's College had been "quite traumatised" by their experiences. (A close friend at the college had lost his father in the February earthquake.) School was inaccessible (red zone). There was no sport. Music provided an emotional release for them and, with the extra time available to them, they were able to put in more practice. Since then, some of them have tried to maintain this increased commitment. Even when the college did re-open, just being able to get there became an expedition in itself. Alison had to trudge across Hagley Park, carrying her cello on her back, because vehicle access was impossible. The same applied to CGS, and even now, (April, 2012) she is having to teach in "Portacom" which have no soundproofing whatever.

After February, 2011, the families of two of her pupils moved away from Christchurch: one back to Ireland, and the other to Australia (supposedly temporarily). Both pupils have indicated that they will continue learning the cello. An adult pupil has also left Christchurch and will not be returning. There have also been a couple of pupils who have moved on, but these are not earthquake-related. Alison has, however, gained six new pupils this year (2012). Over all, this represents a slight gain.

After February, 2011, Alison was forced to find an alternative venue for recitals by her pupils. Until then she had always used the Maurice Till Auditorium (the Music Centre) but that venue no longer exists. Now she is able to use the music theatre at Rangi Ruru. Recitals had to be rescheduled, but only one was missed altogether.

Personal effects: When asked whether she had needed to change her approach to teaching, Alison has made an effort to learn of each pupil's home situation. That way she has become more aware of the need for sensitivity, to be aware of each pupil's particular circumstances. This is especially so in the case of the Christ's College lads who, as teenagers, do not usually express their feelings, and also in the case of the young Selwyn House pupil. "These pupils have gone through particularly bad times." Alison's normal teaching style is "gentle but firm", but she is possibly a little easier than she might otherwise be. When choosing repertoire for these pupils she has tried to select works that they would enjoy playing what might have been good for them to work on.

One family, with four teenage boys, had moved to a new house on Friday, 3 September, 2010 – the day before the first earthquake. Their new home was badly damaged in that quake. All their

property was still boxed up and they had no cash. Alison felt that she could not expect a lot from them. However, they still came for lessons, and had to travel right across town to do so.

When asked whether she had noticed any falling-off in the levels of achievement, Alison was quick to respond that achievements had, if anything, improved since the earthquakes. One pupil sat Grade 8 last year and did extremely well, gaining distinction.

6. Fiona Oudshoorn and Jane Doig, Itinerant Teachers of Music in schools in Canterbury.
Date and time of interview: Tuesday, 17 April, 2012, at 3.15 pm.

This interview was conducted at the Middleton Grange School Auditorium while members of the New Zealand Secondary Schools' Symphony Orchestra were attending their annual training course. The interview was with Fiona Oudshoorn who was taking care of much of the administration associated with the course. Jane Doig, who was also involved with the course, joined the discussion part-way through and contributed valuable information.

Fiona is a full time ITM who works at 7 schools throughout Canterbury. These schools are:

Catholic Cathedral College,	15 pupils,
Mt Hutt College, Methven,	8,
Ashburton Intermediate,	7,
Ellesmere High School	18,
Villa Maria College,	13,
Hagley Community College,	5,
Avonside Girls' High School,	6,
Lincoln High School,	7.

79 pupils in all.

She teaches clarinet, oboe, saxophone, flute and piano. As a full time ITM, working in the school system, she is paid a salary by the Ministry of Education in the same way as any classroom teacher. When schools were closed for a time, as the result of the earthquakes, she continued to receive her salary, unlike other RMTs who teach privately. She also receives a mileage allowance for the use of her own vehicle.

September, 2010: The September earthquake occurred two weeks before the end of the school term. The Christchurch schools were closed for this two week period to enable the safety of the buildings to be checked. Those in the rural towns carried on as normal, and Fiona still had to go to Methven on the following Tuesday morning, 7 September. She found this difficult, but went nevertheless. Even then, when schools reopened, Fiona was very aware that, although they might have been certified as fit for use, some of the rooms in which she taught were decidedly dangerous. Catholic Cathedral College pupils were taught in rooms within the Music Centre, and the damage there was clearly visible. The Music Centre complex sustained further very serious damage in the February, 2011, earthquake and has since been demolished.

February, 2011: Fiona was teaching at Ashburton Intermediate School, when the February earthquake struck, and simply carried on, unaware of the true devastation. On the Thursday, two days after the earthquake, she was on the job, teaching at Ellesmere. That school was open and so there was no reason not to go. Apart from the obvious damage and personal inconveniences, the February quake added considerably to the workload of the ITMs. School sharing, whereby schools adjusted their teaching hours to enable another school to use their space, meant that some itinerants ended up teaching, almost continuously, from 7.30 am until 5.00 pm. (Fiona was involved with two such schools, Catholic Cathedral College worked at St Thomas of Canterbury College, in Sockburn, while Avonside Girls' High School used the Burnside High School complex in the afternoons.) During the down-time, when some of the schools were closed, she taught as many pupils who were able to come for lessons, from her home.

Because the February earthquake occurred at the beginning of the school year, many of the pupils did not have all the music they needed. In some cases the music was at the school, and therefore, inaccessible. Fiona now makes sure that she gives out all the music needed at the beginning of each term. She also did some teaching, from home, on Saturday mornings, especially for those pupils that were taking music performance for NCEA. Despite the disruptions, the children achieved amazing results. The scholastic levels of those pupils who were attending Catholic Cathedral College exceeded, by far, the levels achieved in any previous year. (Catholic Cathedral College has a policy that all Year 7 and 8 pupils must learn a musical instrument. The discipline and practice required has a positive effect on other non-musical areas of learning.)

An Itinerant examination scheme has been devised that covers Levels 1 – 5. In 2011, Fiona suggested to the children that, in view of the disruptions, they would forget the exams and just concentrate on completing the year's work. The children would not have a bar of that. To them, music was the only thing that made sense. It gave them normality. The general response was that they would do two exams that year, not just the one that they had been expecting. This shows not only the positive attitude that they had, but also the therapeutic effect that music has on people. They may not have had power or water in their homes, but they had their instruments and their music, as well as some time to practise.

When asked whether she had lost any pupils as the result of the earthquakes, Fiona agreed that she had lost some, but not many – two from Catholic Cathedral College and one from Avonside. Over all, her teaching roll has been maintained, and she has gained pupils at Ellesmere. Her teaching roll at Avonside has dropped (she used to have 15 there) but most of these losses were not earthquake-related. One reason for the losses is that Fiona has not been able to promote the saxophone sufficiently to ensure that numbers could be maintained.

At this point in the interview, the secondary school students who were involved with the New Zealand Secondary Schools' Symphony Orchestra course, broke for refreshments. Music was the factor that united these young people and it was wonderful to watch how they all socialised with not a care in the world. One of the jobs of the ITMs is the organisation and running of the NZSSSO course, an annual event for young musicians from all over New Zealand. It is the only national course for secondary school pupils in the country, and was in session at the time of this interview. There were 90 young people attending this year, under the direction of Uwe Grodd, about 60 of these being from Canterbury. (There used to be a similar course which was held in Auckland, but that is no longer running.) This course has been in operation since 1985, and 2011 was the only year in which it has had to be cancelled. The organising committee did not feel that they could accept the responsibility for 90 children, from all around the country, during the April school holidays, while Christchurch was still subject to significant aftershocks. Funding has been received from the Ministry of Education, and so the course was resurrected in 2012. Members of the CSO have also given their time, holding tutorials for the young players. Fiona was not sure where the funding for that tuition came from.

At this point Jane Doig, who had overall responsibility for the course, joined the discussion. One of the points that Jane made was that the "conventional" school 9.00 am to 3.00 pm routine has now been abandoned. Some of the school which became accustomed to starting early have continued to do so even though they are no longer site-sharing. Papanui High School have retained the 7.30 am start, while Burnside High School has opted for an 8.15 am start. Even those schools that worked in the afternoons noted an improvement in academic achievements because the students could no longer take on after-school employment. (The late finishing times, 5.30 pm did create a problem for some of the Avonside and Catholic Cathedral College girls who, in some cases, did not get home until 7.30 pm.) The earthquakes have caused schools to rethink how they go about their business.

When asked about difficulties with the availability of instruments and music, Fiona said that she had been making use of the CSM music library, in the Music Centre. After February, when the Music Centre was out of bounds, she had to make do as best she could to obtain copies of the musical scores. Music teachers in Christchurch were very cooperative in this regard. As far as the availability of instruments was concerned, the Ashburton Lions' Club had previously raised funds for the provision of clarinets, oboes, flutes, and other instruments for Ashburton Intermediate School. The school agreed to lend these instruments to Catholic Cathedral College, for around two or three terms, until the College resumed on its original site.

Other changes: One of the features of the work of ITMs is that there is no set approach to how music is taught. The needs and expectations of each school are different. Teaching styles that may work in one school will not necessarily work in another. Fiona had thought of relaxing the demands she was making on her pupils, such as not forcing the examination issue, but the children wanted to carry on normally. They were experiencing enough changes in their lives, music provided normality.

Practicalities: Because ITMs are on the road so much of their time, it is hard on vehicles as well as on the pocket. Jane's car has needed six new tyres and two wheel alignments since February, 2011. The time taken to travel from one school to another has also increased because roads are more congested than before. As a result, schools have had to be more understanding when ITMs are unable to arrive on time. Heavy traffic, uneven road surfaces, and detours have made strict time-keeping impossible.

ITMs are a unit. Its strength lies in the collegiality of the individual teachers. Some have experienced considerable personal difficulties and may have become "frayed", but no-one holds that against them. Some have taken time out, but they have been allowed to do that. They are a cohesive and supportive group that looks after its members.

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7. Gerald Oliver, ITM and RMT teaching privately.

Date and time of interview: Thursday, 18 October, 2012, at 7.30 pm.

Gerald is a full-time ITM who teaches at the following schools:

Avonside Girls' High School

St Bede's College

Christchurch Boys' High School

Christchurch Girls' High School

Hagley Community College

Linwood College

Riccarton High School

Ashburton College.

(approximately 100 pupils in all, both individually and in ensembles).

He also had his own studio at the Christchurch Music Centre, in Barbadoes Street, where he taught 10 hours each week.

September, 2010: The September earthquake struck in the early hours of a Saturday morning, so there was no teaching at the Christchurch School of Music that day. However, the building was re-opened the following week, 8 September (see my earlier essay), once the necessary engineering report had been carried out and the appropriate certification had been given. As far as Gerald could remember, he had no access to his studio for about a week. However, once clearance was given he was able to continue teaching.

February, 2011: Gerald suffered considerable losses as the result of the February earthquake. His home, in Bealey Avenue, was damaged and will probably need to have its foundations replaced. Nonetheless, it is still habitable. The floor of the front room is not level, and this presents cello pupils with some difficulties. The Christchurch Music Centre, however, was severely damaged and was inaccessible. It has since been demolished. Gerald had an upright piano, an electric piano, a bass amplifier and speakers, as well as some stringed instruments in his studio there. The piano and electronic keyboard, as well as one or two of the stringed instruments were eventually recovered. However Gerald lost one viola, one cello and a good bow. Fortunately he had violas and one cello, as well as a spare double bass at his home. Gerald also had a huge glass-fronted book case, which

contained most of the music that he needed for his work, in the room. This book case was severely damaged when it was tossed across the room. It spilled its contents all over the floor. Over time, some of the music mysteriously found its way out of the building, but much of it was never able to be recovered. When access to the building was permitted, it was only for a very brief period of time and, even then, under strictly-controlled conditions. It was largely a case of “grab what was most important and get out”. Gerald was fortunate to be able to recover some expensive books, as well as two cases that contained “gigging” music – piano trios and string quartets that could be used to play for weddings and other such occasions.

It was particularly frustrating for Gerald, in that he has lost either complete sets of chamber music or, in some instances, individual parts of a set, e.g. a set of Beethoven *Piano Trios* from which the violin parts were missing, and other ensemble pieces that were incomplete. Much of this music is core repertoire for music teachers – examination pieces and the like. It is difficult, and expensive, to replace. (When he was in Britain, recently, with the Linwood High School orchestra, he spent over \$NZ1,500 replacing music that he knew that he would need.) One or two bows were also lost. (Stringed instrument bows are “individual items”. A performer will become accustomed to using a particular bow because it may suit his/her style of playing, and would feel uncomfortable if made to use another bow. They can be expensive. Gerald has one really good bow that cost \$15,000.) The music and other equipment that was kept in his studio at the Music Centre was not insured. Gerald’s household contents insurance did not cover equipment stored at his place of work. All of this has meant significant financial loss for Gerald. He did not wish to give figures, except to use the word *significant*.

Resumption of Work after the February, 2011, Earthquake: As soon as the schools re-opened Gerald was back into his normal working routine as an ITM. Except for the first couple of weeks, when he was having to sort out his own personal affairs, he was back working at Ashburton College. Other schools, especially Linwood, did not resume until the beginning of Term 2. In addition two of the schools were sharing their sites with other schools – Avonside was working from Burnside in the afternoons, while St Bede’s was sharing its facilities with Marian College. Notwithstanding the disruptions to teaching, Gerald went to Europe, in the last week of the first term, with the Linwood College orchestra. This trip had been planned previously and the orchestra players were adamant that they would not let the earthquakes stop them going. Even though the school might have been closed during the weeks prior to the tour, the children found a venue that they could use and were there, rehearsing, every day. The prospect of the trip, and the music itself, were something that they could hold onto. The College was fortunate, in the end, because their fundraising had been interrupted by the quakes, but they received so much in the way of extraordinary donations and fundraising. The trip was always going to proceed but the children had been told that they might have to find another \$1,000, or so to enable them to get away. “When the story went out, one donor asked what the shortfall in the fundraising had been, and simply wrote a cheque.” The tour was very successful and a very high standard of performance was achieved.

Student Losses: The family of one of Gerald's private pupils left Christchurch as the result of the earthquakes, but that was the only loss. Gerald's private students whom he used to teach at the Music Centre, came to his home. One or two of the advanced students had accumulated music which they kindly lent so that the less experienced students would have something to work on. Gerald also borrowed music from other sources. For a few months, until October, 2011, Mark Hobson, who taught clarinet and saxophone and who had lost his teaching space at the Arts Centre, used Gerald's front room.

Gerald's working situation in some of the schools is still far from satisfactory. The whole music suite at Christchurch Girls' High school is sliding into the river. There is no rehearsal space and no performing space. Recordings for NCEA students were going to have be done in the public foyer. Since then the school has been able to juggle a few things to make the odd classroom available for these recordings. The orchestra rehearses on Thursday afternoons, after school, in the Staff Room. Some of the Asian students have gone, but Gerald estimates that he has lost two of his pupils at CGHS. Several of the Asian students have moved away from Christchurch.

Assistance Received: The Post Primary Teachers' Association has set up a fund to provide assistance to teachers who have been experiencing difficulties as the result of the earthquakes. Gerald's PPTA representative at Hagley suggested that he should apply, which he did, and the PPTA has been "very generous". From it Gerald made a \$1,000 donation to the Music Centre as an acknowledgement of the efforts made to recover equipment, which included a quarter-sized double bass which his step-daughter, Melanie, uses. This instrument, together with a bow, was valued at around \$6.000.

8. Robert Tait, Christchurch School of Music. Supervisor of the Outreach Music Services programme.

Date and time of interview: Friday, 20 May, 2011, at 11.00 am.

This interview was conducted as part of the research for my Mus. B. (Hons) degree, but the section quoted here is also relevant to my Masters' project.

September Earthquake: The Outreach Music Service was not affected to any great extent. A substantial majority of the Outreach Service work uses the facilities at Primary Schools. But there is/was a studio in the CSM building which houses a computer and uses SKYPE to contact remote students. This was inaccessible for around two weeks, but otherwise there was no problem.

The accessibility of Teaching Rooms in some schools was a problem for a while, depending upon the location of a school and the particular circumstances it experienced. Some 15 or 16 schools in the group allowed their facilities to be used shortly after the September quake, just as soon as the buildings were cleared by the inspection teams.

February Earthquake: The Christchurch School of Music and some of the constituent schools of the Outreach Music Service were closed for up to half a term – a lengthy period of around 5 weeks of an 8 week term. But lack of access to facilities didn't disrupt the teaching programme because arrangements were made for students to be taught in their own homes. This was possible for 95% of the students.

9. Catherine France, Christchurch Representative, Trinity Guildhall.

Date and time of interview: Wednesday, 18 April, 2012, at 2.00 pm.

Trinity Guildhall is the name by which the Trinity College, London, is now known. It is possible that it could revert to its old name in the future.

Prior to the earthquakes, all music and drama examinations were held in the Trinity College Room, which was part of the Music Centre complex in Barbadoes Street. This was an ideal venue, with a very good *Rameau* grand piano that Trinity Guildhall leased from the Institute of Registered Music Teachers. This section of the Music Centre escaped the more serious damage sustained by much of the rest of the complex and so, after a full engineering inspection, was still able to be used for the examinations that were held in November/December, 2010.

September, 2010: As luck would have it, the series of examinations held towards the end of August, 2010, had just been completed, and the Music Examiner travelled south, to Timaru, on the evening of Friday, 3 September. The earthquake was felt strongly in Timaru and he was extremely shaken by the experience. News of the earthquake travelled around the world very quickly, and at 5.30 am, just an hour after the earthquake, Catherine received a telephone call from Capetown, South Africa, to check whether she and her family were all right. The call was from a Drama Examiner who had been examining in Christchurch the week before.

Catherine sees her role as that of a facilitator, ensuring that candidates, and their parents, are as relaxed as possible, and so are able to perform to the best of their abilities. She now became aware of the extra responsibilities that she now carried. She felt she was responsible for the safety and wellbeing of other people's children. She drew up a table of instructions on what everyone should do in the event of another earthquake. She made sure that she spoke to the examiners and told them what they should do:

Do not leave the building.

If the quake were just a small aftershock, sit with the candidate and quietly discuss with him/her whether he/she wished to continue with the examination or to re-book another time.

Have an escape plan, should that be necessary.

The drama examinations in November, and the music ones in November and December, went ahead as planned. There were a few little aftershocks but these did not cause any problems.

February, 2011: Fortunately, the February earthquake occurred at a time when there were no examinations. But there was a huge outpouring of sympathy and support from examiners from all around the world who had worked here. The examiner who had been in Timaru at the time of the September earthquake, sent Catherine an E-mail after February 22, expressing the hope that all the candidates he had worked with had survived. At that time all she could say in reply was that no-one knew. There would have been people that he may well have known, who might have perished, but she just didn't know. Catherine was able to reply to that E-mail, but then found that she could not reply to any other messages for some time afterwards. (There were people that she knew, and some who were well known in the musical community, who lost their lives in the disaster.)

Catherine E-mailed all of the teachers who had been, and still were, working with examination pupils, but needed to exercise care in doing so because of the varying degrees of damage sustained. Some of those in the eastern suburbs were "up to their piano keyboards in liquefaction" while others, who lived across town, were relatively unharmed. Catherine, who is a journalist by profession, found this one of the most difficult messages that she has ever had to write. She finished the message by saying that "we need music, and the arts, more than ever at this point. We need to have something to do." It was distressing for her when she was talking to teachers whose pupils had moved away, and who had lost a considerable portion of their income as the result. Catherine found herself in a very privileged position, sharing other people's experiences and problems, and trying to give support and reassurance wherever necessary. Although Catherine represents the Examination Board, the teachers who prepare pupils for examination are "her people". Her role as liaison between Board and teachers has been considerably augmented. She received support from the national headquarters of Trinity Guildhall, in Wellington, but as the local representative, was very much on her own. The almost total lack of available examination venues made this a very difficult time. She needed a venue to be available all day (9.00 am - 5.30 pm) for several consecutive days (and sometimes weeks), not just on a casual basis (eg. Tuesday and Wednesday afternoons). Examination fees remained the same and people's expectations of what their children needed had not diminished. Catherine felt that she still had to provide the best facilities that she could. There will always be those for whom "the best will never be good enough" but, in times like this, we just have to do the best we can. (This was an indication of how folk reacted to the disaster. Some had been profoundly affected, and were appreciative of everything that was being done, whereas for others, it was only a minor "blip" in their lives.) Two local music firms, Sedley Wells and Beggs, were incredibly generous and provided electronic pianos for candidates to use to "warm up" prior to an exam. (Traditionally Christchurch had always provided a waiting room that was equipped with a warm-up piano.)

Examination Venues: The total absence of suitable venues for examinations was Catherine's most significant problem. Churches and schools offered support but were unable to commit to exclusive use of their facilities all day long for several days on end – a morning here, or a couple of hours there, yes, but all day without interruptions, no. Arrangements had been made with Medbury School, in Fendalton, for the examinations that were scheduled for May, 2011, to be held in their new Performing Arts Centre. When the time came for Catherine to notify teachers of examination

appointments for their pupils (she is required to give no less than 3 weeks' notice but usually is able to give about 6 weeks') discovered, purely by chance, that there had been a hold-up in the planning and that Medbury was no longer available. Fortunately, a friend who owned a house in Fendalton which had a suitable large room, offered the use of her home. (Trinity prefer to hold all their exams in the same venue and using the same instrument.) When asked about the piano, the householder assured Catherine that there was a good quality instrument available. It turned out that the instrument was not up to the standard required, and Catherine was forced to move her own piano in instead. The examinations, over two whole days, went ahead as planned. This venue was not, however, used for those candidates who were doing Diploma examinations. These examinations were held at Rangi Ruru, using the *Rameau* piano that was previously housed in the Music Centre. However, because the facilities at Rangi were being used during the week, they had to be held over a weekend.

The venue requirements for Trinity College examinations are very specific. There must be:

- a room with good acoustics,

- a very good quality piano,

- a suitable waiting area,

- toilet facilities,

- adequate car parking,

- reasonable sound proofing. (You can not sit in a waiting room when there is an exam going on just through the wall.)

Medbury was available in August for the Speech and Drama examinations, and the school has been most accommodating. It was a foreign idea for Medbury. With the rest of the school carrying on as normal, to have Trinity College moving in for up to two weeks at a time is a big undertaking for them. They have posted signs all around the school asking for quiet. One area of additional responsibility for Catherine has been the need to maintain a register of everyone that comes onto the school property so that they may be accounted for should another major earthquake occur. (As the school carries the responsibility for everyone on the premises it needed to know who was there. Trinity, as an outsider, had to record everyone's cell phone numbers, and have phones available for any visitors who did not possess them.) That arrangement has continued for Speech and Drama even into 2012. The Speech and Drama teacher vacates her room and allows Trinity to use it.

Catherine had been considering using the Beckenham Methodist Church as the venue for the examinations that were scheduled for August. The church hall, however, sustained considerable damage in the major aftershock on 13 June, 2011, and although it could have been used, there would still have been visible signs of the damage that could have been upsetting to some examination candidates. These factors caused her to turn down Beckenham as a venue because she

felt that she couldn't make "her people" go to the other side of town where the roads were so busy and reminders of the earthquakes were everywhere to be seen. "Examinations are formidable enough anyway, without these extra issues." This was the most difficult time for Catherine. She felt overwhelmed. She telephoned more than 30 possible venues, and visited at least 15 of these. As a result the music examinations were held at College House, in Waimairi Road, fortunately at a time when the University was on vacation and so the venue was available. Catherine was assured that the piano in the study area was a good quality *Kawai*, but when it was tuned prior to the examinations, it turned out to be a *Beale*, an instrument of slightly lower quality. While probably not up to Diploma standard, it was certainly adequate for up to Grade 8 level. Given the circumstances, Catherine was not in any position to make unreasonable demands. The Diploma examinations were held in the Jack Mann Auditorium, at the University College of Education.

It is a requirement, for all examinations, that an original score of the music be available in the exam room. This is a copyright requirement, and Trinity is bound to enforce it. In one case, the original copy was stored in a place that was no longer accessible. Catherine immediately E-mailed London, and the reply was to the effect that, under the circumstances, if the examiner were unable to sight the original score, he/she would merely note the report "Original not sighted", and this would not affect the marks allocated. In the end, it did not turn out to be a problem, but the College needed to be aware of the situation because people are more fragile after what they have experienced, and the potential was there for what could have become an issue.

For the November 2011 exams Catherine was able to use the New Apostolic Church (the former St David's Methodist Church) in Wairakei Road. The church itself was a little noisy from the passing traffic, but there was a small Sunday School room alongside it, with a grand piano, that was the perfect location for an examination room. There is a convenient waiting room and when people arrive they are ushered into there. In February, 2012, when Catherine checked that the building was still available for examinations in 2012, she discovered that, while the buildings themselves were fit for use, there was a short walkway between the buildings that had sustained damage in the very strong aftershock on 23 December, 2011. It would have been very unsettling for children, on their way into the examination room, to walk through an area where there were signs warning people not to linger. Other people's children were in her care. She was acutely aware of the responsibility she carried for the safety of all concerned. The Church is still waiting for the Insurance Company to pay out and so, at the date of the interview, Trinity is homeless. The hope still remains that the University School of Music might be able to assist in some way, especially if examinations are held while the University is on holiday. To date, however, it has not been possible to arrange this. From Catherine's perspective, this is disappointing, given that many other organisations that have much less to offer have been so supportive.

Working with the Examiners: One of the steps that Catherine takes, now, whenever an examiner arrives in Christchurch, is to go for a drive, usually around the edge of Avonside and, if time permits, to Sumner. She stresses that she is not trying to frighten the examiner, but rather to let him/her know that he/she will have children presenting for examination who will have come from those areas of the city. This gives the examiner an insight into the difficulties that some of the candidates may have gone through, or are still going through. Families may have lost homes, jobs, or be struggling simply to survive. Some of the children may not have been able to get access to a piano in order to practise. It was also a way of warning the examiner that he/she might suddenly be faced with a child who “goes to pieces” under the pressure of the examination. Fortunately, none did, but the examiners needed to be aware of the possibility. Some parents asked whether the examiners would take the earthquakes into account. Catherine’s response was that examiners can only assess what is presented to them on that day. “We must ensure that the Grade 4 saxophone examination that a candidate does in Christchurch is exactly the same as the Grade 4 saxophone examination in Mumbai, Dubai, or any other city in the world.” This uniformity of standard (an international standard that is quality assured) is one of the great features of Trinity exams. We cannot and should not lessen the value of that.

All of the examiners that have come to Christchurch since September, 2010, and especially since February, 2011, have been profoundly affected by what they have experienced. One who was in Christchurch in early June, 2011, was the College’s Chief Examiner for Drama. Arrangements were made for him to visit the Music Centre on 1 June (it was still standing at the time). He took his video camera with him and recorded the visit. He left Christchurch on the morning of Monday, 13 June, a few hours before the 6.3 aftershock that caused even more damage to the building. He took the video back to London with him and when it was shown to the Council of Trinity College, London, the council decided, there and then, to make a donation to Christchurch of a significant amount of money which was for educational purposes. Catherine was not at liberty to disclose the amount, but it was substantial. It is hoped that it can be used to purchase a grand piano. Part of it was used to fund a very successful celebration weekend in March, 2012, which was attended by examiners from all over the world, and ran master classes and workshops. Diplomas were presented at the Showcase Concert, held at St Augustine’s Church, Cashmere, on the Saturday evening. The NZ Army Band, which puts many of its players through the Trinity examinations, attended and also provided a brass quintet. There were more than 60 Diploma graduates, although not all were able to attend. To gain a Trinity Diploma is a considerable achievement at any time, but to have done so in 2011 was all that much more significant.

Catherine was delighted and very proud that the organisers, teachers and candidates had got through the year successfully. Everything happened exactly as had been scheduled, despite the obstacles. Candidates were examined properly, and in appropriate venues, and the sheer hard work by all concerned made the awards that much more deserved.

10. Jean Cumming, Registered Music Teacher. Teaching privately, but also with a few private pupils at Medbury School for boys.

Date and time of interview: Thursday, 26 April, 2012, at 10.30 am.

Jean teaches singing and voice production, principally to adult pupils, as well as giving tuition in singing and some elementary piano to boys at Medbury School, an independent school for boys to year 8, in Fendalton. She teaches at Medbury, one day per week, as well as one day per week teaching her private pupils. She currently has 6 pupils at Medbury (2 who learn singing, while the remainder are beginner piano pupils) and 11 private pupils whom she teaches from her home (2 piano, the rest were voice students – mainly adults).

September, 2010: The September earthquake did not affect Jean at all. Her house and teaching studio, in Heathcote, received very little damage – some cracking of mortar only. Her teaching schedule was not interrupted.

February, 2011: The epicentre of the February earthquake was only metres from Jean's home. The land moved and the house split into three sections. It was totally unsafe to remain in the house. The mess was incredible. Everything was broken. Her piano was damaged and lying on its back in the middle of the room. Fortunately, the damage was repairable and the necessary repairs have been undertaken, the costs being met by insurance. All of her music was scattered around the floor. Jean, herself, went to a motel for two nights, before she was able to move into a tiny flat in Andover Street, Merivale, where she lived for the next three months. Members of her wider family entered the wrecked building the following day and gathered up everything that could be salvaged, furniture, paintings, pianos, music, everything. As for the music, she took with her what she thought she would need over the next three months, (basic repertoire, such as the songs of Schubert, Schumann, Brahms, and books of vocalises). The rest was simply gathered up by the armful and packed, all mixed up, into boxes, which were taken away for storage. The boxes, which are still in storage, are not labelled and it is impossible to determine where any particular score might be.

Jean continued to live in the Merivale flat until July, 2011, when she was fortunate to be able to find a house in Fendalton. During her time in Merivale she was offered the use of a friend's lounge as a teaching studio, and so was able to carry on teaching there until she could set up a music room in the Fendalton house.

The "People Effect", Pupil numbers: Jean lost some pupils who moved away from Christchurch because their parents felt that they could not continue to live here. Three of the private pupils moved away immediately, while a fourth carried on until the end of the year and then left. Of her Medbury pupils, only two left – children from Asian families who were able to afford either to return to their home countries, or to move somewhere else. (Two other Medbury boys left, either because

they had moved on to secondary school or because their parents, who may have been undergoing financial restraint, elected to keep the boys at the school but had to forego the “extras”. Notwithstanding, they were replaced by two other boys. Her Medbury roll for 2012 is six.) On the other hand, she has gained two new private pupils.

Jean teaches singing to Diploma level and some of her pupils do sing in performances, such as lunch-time recitals at St Augustine’s, although these pupils appear as singers in their own right. Jean prepares them and will sometimes put them forward, but they do not appear as a recital by “students of Jean Cumming”. Certainly, the CSM (Trish Rainey) will sometimes ring and ask if she has any pupils who can, and should, give a recital, but they are not organised by Jean. She did arrange an audition for one of her pupils who had entered the *Lexus Song Quest*, and this was held on Anzac Day, 25 April, 2012, in the Performing Arts Centre at Middleton Grange School. (This also is an indication of the level at which she teaches.)

Financial Effects: Private teachers, like Jean, are only paid for the work that they do, and so most will have suffered loss of income as the result of the earthquakes. Jean estimates that she has lost around a quarter of her income.

Sources of frustration: The greatest source of frustration for Jean is the inaccessibility of her music. She is now having to source music from libraries, or on line. There is a positive aspect to this, because the students are now having to learn to look for music, themselves. By the time they reach the stage of doing their Diploma examinations, and Jean has 4 or 5 in this category, they should be looking for music that would present them with the challenges that they need.

In hindsight, Jean feels it would have been better to have brought the folders of other music, the special music repertoire that advanced Diploma and concert performance students need, as these are almost impossible to source. The core repertoire, the sort of music that she did take with her, can readily be obtained from libraries, etc.

Other factors: Jean is mindful of the extra responsibilities that she now faces when she is teaching. She does not feel able to relax, when teaching, now. She is aware that, while pupils are with her, she is responsible for their personal safety. She has had to give thought to an escape plan, should there be another large aftershock – something she would never have had to worry about in the past. She admits that she is probably not teaching quite as efficiently as she was, because she feels that her memory for detail has suffered. The teaching process is still there but she will sometimes know the piece that she thinks a pupil should work on, but be unable to recall, for the moment, its name.

I would not use this, in the essay, in any way that could attribute this comment to Jean. If I use it at all it would be in a general context

11. Judy Utting, R.M.T. in piano. Judy has now moved to Hamilton.
Interview conducted by telephone, 4 June, 2012, at 7.45 p.m.

Judy taught privately, from her home in Wilsons Road, St Martins, as well as an itinerant at Avonside Girls' High School, and at St Mark's Anglican Church School in Opawa.

The area of Christchurch from where most of her pupils came had sustained severe damage in the earthquakes. The whole area around Avonside had been devastated with many roads having become impassable. At the time of the September, 2010, earthquake she had nine pupils at Avonside. Because the roll of pupils attending Avonside Girls' High School had dropped after the September earthquake, the Ministry of Education could not support the level of itinerant music teaching, and so Judy's teaching time for the 2011 school year was cut from four hours per week down to two.

At the time of the February, 2011, earthquake, her roll of pupils was as follows:

Avonside Girls' High School	6 (down from 12 in 2010)
St Mark's School	13
Private pupils	12

The February earthquake caused extensive damage in the southern and south-eastern parts of Christchurch, including the Opawa and St Martins areas, with many of the homes being declared "marginal". The future of a considerable number of properties remains uncertain. Roads were badly affected by liquefaction, and remain very uneven, as at 4 June, 2012.

As a direct result of the February, 2011, earthquake, Judy lost three of her private pupils. One has left New Zealand, another was from a family that could not cope with the stress of the situation, while the third, who also attended Avonside Girls' High, was not able to handle the abnormal school hours that the school was having to work to (see below). A fourth pupil carried on for about two months and then discontinued her lessons.

All of the pupils from St Mark's continued with their lessons.

At Avonside Girls' High all of the pupils carried on for a time, but two of them, who were doing NCEA courses in 2011, found the pressure of work too great, and so had to stop learning. It must be remembered that Avonside was working out of Burnside High School throughout 2011, and had use of the Burnside site in the afternoons, from 1.00 p.m. to 6.00 p.m. As there was a waiting list for piano lessons among the Avonside girls, the two who left were able to be replaced. One of Judy's Avonside pupils lived in Sumner. She would come to Judy's home, in the morning, for a lesson, and Judy would then take her to Burnside. Once school finished at 6.00 p.m., that girl would have to catch three busses in order to get home.

After the February earthquake, and again after the one on 13 June, 2011, Judy telephoned the parents of all her pupils, including the ones normally taught through the schools, to advise that she was continuing to teach from home. One of her pupils carried on without missing a lesson, but the rest had periods of time out. These breaks were mostly only for a week or two, but in one case a pupil took just over a month off. One pupil, who had been quite traumatised by the earthquakes, was only able to continue playing her favourite pieces. It was nearly two months before Judy was able to start working on something new.

The Emotional Effect: Judy found that, after the February earthquake, her pupils and their parents, were quite fragile, the parents more so than the children. (Fragile parents cause the children to be unsettled.) It was all that some of them could do to survive. Most of the families concerned had either to move house, or live with uncertainty regarding the future of their homes. As the result of this fragility, Judy did not enter any of her pupils for examinations in 2011. Instead, she organised two "fun concerts", each with a party afterwards, and these were very well attended.

Personal observations: Judy commented that she "did not feel overly safe" when teaching at St Mark's. Because the school hall had been damaged and could not be used, all of the gymnasium equipment had had to be stored in corridors. One doorway was blocked by a large, and heavy, gym mat, while there were goal posts obstructing the other exit. In addition, the windows in the Music Block were designed in such a way that they could only be opened about 8 cm. As a means of protection, Judy insisted on there being a table in the teaching studio, and on two occasions a pupil had to take refuge under the table during an earthquake. The children were well-drilled, and quick to re-act.

Home situation: At a glance, Judy's house, on a back section off Wilson's Road, St Martins, does not appear to have been damaged. However, it was built upon a concrete slab floor, and this floor is badly cracked. There is a 2 – 3 cm wide crack running right through the house, and another major earthquake could tear it apart. Repairs to the house are estimated to take up to five years to complete. In addition, the long driveway is hazardous. The seal has been pushed upwards by 4 or 5 "liquefaction volcanoes", and is only suitable for vehicles that have good ground clearance.

Move away from Christchurch: Judy does not have any family living in Christchurch now, and so, given the damage to the house, the time was right for her, and her husband, to move to Hamilton, where one of her daughters lives. She left Christchurch around the middle of January, 2012, and is now becoming established as a piano teacher in Hamilton.

12. Fiona Pears, RMT mainly in violin but also with some piano pupils.
Interview conducted by telephone, 21 September, 2012 at 5.50 p.m.

Fiona is a Registered Music Teacher who lives and teaches privately in Lyttelton, where she has 15 pupils. She also works as an itinerant at Halswell School.

September, 2010: The September earthquake had little effect on Fiona's private teaching. The house, at Lyttelton lost its chimneys in that earthquake but apart from that damage was minor – mainly contents damage. Pictures fell of the walls and other ornaments were broken. She did not teach for 4 or 5 days after the quake, partly because several of her pupils lived in Christchurch, and were unable to get to Lyttelton. The tunnel had been closed to enable a full engineering inspection to be carried out. Once this was reopened it was back to business as usual. The pupils were keen to come for lessons because it provided a sense of stability for them. The routine of continuing with music was something they could keep to when all else was being turned upside-down. As for the pupils themselves, they showed extraordinary strength in carrying on as normally as they could. They knew where to go for shelter, and where the *Emergency Pack* was kept. There were aftershocks when some of them were having lessons, but they took them in their stride. Even so, Fiona was very aware of the responsibility she carried for the safety of all of her pupils. While they were having lessons, they were in her care.

Fiona lost 1 pupil after the September earthquake because the pupil's mother would not drive through the tunnel.

February, 2011: Lyttelton suffered much more damage in the February earthquake. The town was isolated for around 2 weeks. Once again the tunnel was closed. Evans' Pass road was impassable because of rock-falls on the harbour side, and even when these were cleared sufficiently to allow a vehicle through it was only open for essential travel. One needed to obtain a pass from CERA to enable one to use the road. The risk of further rock-falls as the result of aftershocks was still extreme. Fiona was able to arrange for passes to be issued to her pupils and as soon as they were able to use the hill roads they came for lessons. Once again the desire for some sort of familiar routine took over. "Music does not change, so it was something they could hold on to."

Halswell School, where Fiona teaches as an ITM, was closed for some weeks as it is located in an area that had sustained considerable land damage. Fiona could not recall how long the school was closed, and enquiries made to both the school and the Ministry of Education failed to provide the required information.

The Personal Effects: For about 2 days after the February quake, Lyttelton was in a state of shock, trying to come to terms with what had happened. But after that time Fiona noticed that the birds were singing again. She even found herself singing again at about that time, something she realised that she had not been doing. Life was getting back on track.

12. Maureen Heffernan, A foundation member of the *Koyukai* Japanese Music Ensemble.

Date and time of interview, Sunday, 29 April, 2012, at 3.00 pm.

Maureen is involved with the cultural information section of the Japanese Consulate in Christchurch. She plays the *koto*, a traditional Japanese 13-stringed instrument, made of *pawlonia* wood, similar to a zither.

This group has a membership of 13. Numbers will vary according to availability. Some new younger members would not be involved in the whole programme. Its director is Ms Masumi Hashimoto. The ensemble would normally do a concert every two years, in August. Such a concert had been proposed for August, 2011, in the Maurice Till Auditorium (the former Chapel of the Music Centre) but, as that venue was facing demolition at that time, this did not go ahead. In a sense, though, this cancellation was not all that significant. It was not as though the group had been committed to performing this concert. The next August concert will be in August 2013.

The *Koto* Ensemble has not been affected by the earthquakes. There has been no damage to any of the instruments. Also none of the members the members of the group seems to have been severely traumatised by the earthquakes, although all have experienced some damage to homes or contents. The leader of the group, Ms Masumi Hashimoto, was forced to leave her Avonside home, which was located within the "Red Zone", and has since moved to another part of the city. Masumi used to give individual lessons to members of the group from her home. These were suspended until she was able to find new accommodation.

The ensemble's programme was not disrupted in any way and, in fact, very soon after the February earthquake, it was involved in a concert, held in the Villa Maria College hall on 9 April, 2011, in aid of the relief fund for the victims of the earthquake and tsunami in Sendai, Japan. It also performed at a function, on 11 March, 2012, to mark Japan Day. The Japanese disaster provided the incentive for these performances. In addition to these appearances, the ensemble played for the wedding of a New Zealand/Japanese couple, on 19 March, 2011. The ceremony had been held at St Andrew's at Rangi Ruru, with the reception, afterwards, at Tai Tapu. Another performance, held at the Christchurch Botanical Gardens, was the *Burst into Spring* outdoor concert, on Sunday, 11 September, 2011. Eight members of the *Koyukai* played at this event, as well as the *Takumi Taiko* Group and the Rangi Ruru Jazz Group. (A collection was taken among those of the public who stopped to listen. The proceeds were split between Christchurch and Japanese earthquake charities. Maureen was unable to remember how much was raised.)

Every New Year (ie. in January) the ensemble has a “get-together” lunch, usually at St Barnabas’ Church Hall. This went ahead on 15 January, but because that day was a Sunday, and St Barnabas’ Church is holding its services in the hall, it had to be delayed until 1.00 pm. This was not a problem.

Because the ensemble is not performing regularly it has not been disadvantaged and there have been some “positives” to come out of these events. Especially as the result of the Japanese situation, there have been more opportunities for the ensemble to perform.

13. Kate Burt, Trustee of the Opera Foundation, and former Chairperson of Canterbury Opera. Trustee of Southern Opera Charitable Trust
Date and time of interview, Thursday, 3 May, 2012, at 3.15 pm.

The Opera Foundation, formed in 2002, is an organisation that is committed to supporting professional opera opportunities in Canterbury for artists, audiences and theatre practitioners. It also supports talented young artists in pursuit of their careers (Anna Argyle, an NBR emerging artist, Polly Ott, who is currently studying for her Master's degree in Germany, and Armina Edris, winner of the 2012 North Shore Aria Competition in Auckland as well as the 2012 Nelson Aria Competition, who has been accepted into the Denis O'Neill School in Wales). The Foundation was originally aligned to Canterbury Opera, but when Canterbury Opera went into liquidation, in 2006 (after 21 years of providing Christchurch with opera performances) it became a stand-alone organisation. It continued to support professional opera in whatever way it could. From 2007, the only professional opera in Canterbury was Southern Opera, an organisation that came about through the passion of Christopher Doig. He wanted to ensure that artists and audiences could enjoy professional opera in Canterbury. (Realising that the organisation would need a Patron, he was audacious enough to approach a singer whom he greatly admired, Placido Domingo, with whom he had worked in Vienna, and Domingo graciously accepted the patronage.)

Kate became a director of Southern Opera, and had to work with the patrons and supporters of what had been Canterbury Opera. Many of these benefactors had, in 2007, pledged funding for three years. To their credit, most of those patrons and supporters chose to carry on with Southern Opera.

September, 2010, earthquake: Southern Opera normally does two productions each year. (A concert performance of Verdi's *Aida* had been given, in the Town Hall, in May, 2010. Jubilate Singers had been asked to assist with the chorus.) The company was about to begin rehearsals for a season of *Tosca*, scheduled for the end of September/October. (Teddy Tahu Rhodes was to have made his debut in the role of *Scarpia* here.) The decision was made to postpone *Tosca*, because some of the overseas artists were uneasy about coming to Christchurch at a time when aftershocks were still occurring. The Isaac Theatre Royal was still able to be used but, despite considerable public criticism, the Board of Southern Opera considered that the risks (physical and financial) were too great. *Tosca* was rescheduled for September, 2011.

Financial implications of September, 2010: The Board felt that it could not go back to its patrons and supporters, at the beginning of 2011, and ask them for a full year's sponsorship, because they had only received part of what they had paid for in 2010. Instead, Christopher Doig was able to prevail upon Kiri Te Kanawa to come to Christchurch and give a fundraising concert, in the Isaac Theatre Royal, for the benefit of Southern Opera. Kiri, along with her good friend Frederica von Stade, and Kawiti Waetford (a young man who is a protégé of Kiri's, who will be a semi-finalist in the 2012 Lexus

Song Quest)³ gave a very successful concert, ably supported by the CSO, and this was able to alleviate Southern Opera's financial position. Ironically, this concert was held on 12 February, just ten days before the February, 22nd earthquake.

Administrative changes: Southern Opera had been set up as a stand-alone organisation. Creative New Zealand had been suggesting, for some time prior to the February earthquake, that the major arts organisations in Christchurch look at how they might rationalise their resources. Both Southern Opera and the Christchurch Symphony Orchestra had considered how they could amalgamate their "back-of-house" management. (Each organisation would, of course, retain its own "brand", but much of the administrative work could, conceivably, be combined.) The CEO of the Christchurch Symphony Orchestra (Murray Shaw) stepped down around the end of 2009. This allowed opera and orchestra the opportunity to combine their operations, and so the new CEO (John Bartlett) became the head of both organisations. A new structure, known as Arts Management Ltd, was established to manage the two organisations. The Board of Arts Management Ltd was made up of the trustees of both organisations. The CSO had a large management structure and many employees, and gave upwards of 20 different concert programmes in a year. (In 2012, there will be 21 CSO concerts, plus those in which it will be performing on a "hire of services basis"). Southern Opera had been lean by comparison. Artists were brought together for two productions a year. There would be a brief period of intense rehearsal and then a season of performances.

Southern Opera, and Canterbury Opera before it, was the largest hirer of the CSO. Creative New Zealand, when allocating funding for opera (\$325,000 per year – historically the same amount that Canterbury Opera had been receiving for several years), stipulated the amount that was to cover the orchestra hire. (Kate gave a figure of around \$150,000.) Southern Opera was also fortunate in that it had a very generous benefactor, as well as being underwritten by V-Base. It never had to call on the underwriter.

By the time of the September, 2010 earthquake, there was just the one CEO. Christopher Doig had stepped back, because he was, at that time, a board Member of NZSO. He could not be on the Board of the CSO (or its management company, Arts Management Ltd) at the same time. Although not a Board Member, he still served in an advisory capacity. John Bartlett stepped down in late 2010 and, in December, 2010, James Caygill was appointed to manage both organisations.

Although they were not directly related to the earthquakes, the changes to management were highly relevant to the ways in which the difficulties caused by the earthquakes were handled. The

³ Article in 'Go Arts' the magazine supplement to the *Christchurch Press*, dated 18 May, 2012. "Waetford" is, I suspect, an attempt to express the English name "Whiteford" in a Maori way.

earthquakes came on top of the changes in management, and the two events cannot, therefore, be treated in isolation.

February, 2011, earthquake: Mr Caygill was unable to gain access to his office, located in the Arts Centre, and so was unable to recover any of his records. Although there were no opera productions in 2011, the Opera Chorus did give three successful “Chorus Concerts”, in local churches, during the year (in April, July and December). The chorus wanted to sing. All of the chorus members were keen to get back to what they enjoyed doing. In a sense, they were a family. One of the chorus members had lost both parents in the February quake⁴ – they were in the bus that had been crushed by falling masonry – and so there was a sense of collective grieving at that April concert. It was “hugely cathartic”. Music, in such circumstances, brings closure and emotional release.

Creative New Zealand very generously allowed Southern Opera to retain the grant of \$325,000 that it had received at the beginning of 2011, even though there was no possibility of any opera performances being staged. Christopher Doig had become aware that Placido Domingo was going to be performing in Australia, and so worked to get him to visit Christchurch towards the end of 2011. Doig approached Creative New Zealand for permission to use \$200,000 of their grant to stage a concert featuring Domingo. Creative New Zealand agreed, on the condition that the balance of the grant went to the Christchurch Symphony Orchestra, and the concert was a wonderful event. Ironically the CSO was scheduled to be visiting Japan at that time, to show its support for the arts there following the Japanese earthquakes and tsunami. Likewise the NZSO was on tour at the same time. The National Youth Orchestra was, therefore, reconvened and came to Christchurch to accompany the performance – a wonderful experience for those young musicians who performed every bit as well as their senior counterparts would have done.

Domingo, too, was most generous in giving time to the young orchestral players and worked graciously with them. He was also very impressed with their achievement.

This event was a triumph for Doig. Everything pivoted around him. He was the only person who could have done the job. No-one else in Christchurch had the knowledge or the contacts to be able to bring such an event off. In fairness to James Caygill (CEO of both the CSO and Southern Opera) he was so busy with the CSO tour that he could not possibly have organised such an event. Sadly, Doig succumbed to cancer, and died just a week after the concert.

To summarise 2011, from the opera perspective, there was the “Kiri” concert in February; three chorus concerts ; and the “Domingo” concert towards the end of the year.

⁴ Mr E. N. and Mrs B. M. Stick.

Staffing: After the February earthquakes, one of the staff, Gina Boakes, had to return to England. Before coming to Christchurch, she had been a librarian at Covent Garden, in London. The loss of work, caused by the earthquake, meant that she could not gain residency in New Zealand, and her work permit was revoked. She was not replaced. At the same time Christopher Doig's health was deteriorating. Doig was not a staff member, but he had considerable influence nevertheless. For him the priority was to keep the local singers in Christchurch – "to have a good opera it was necessary to have a great chorus". The chorus members were not just the left-overs. Doig did all in his power to build up the *mana* of the chorus. In recent years Sharolyn Kimmorley has been brought over from Sydney to coach the chorus, and she has been very influential in raising the level of enthusiasm among chorus members. Sharolyn remains a very loyal supporter of opera in Christchurch and continues to come here four or five times a year, as she did for a chorus concert at St Augustine's Anglican Church, on 20 April, 2012. (It was from a conversation that I had with her, after that concert, that I was able to arrange this interview.)

Further administrative changes: It became obvious, during 2011, that Southern Opera was never going to get sufficient funding to sustain high-quality opera in Christchurch. Doig and Southern Opera, therefore, entered into dialogue with Aidan Lang of NBR New Zealand Opera with a view towards merging the two organisations. Southern Opera sought to retain its chorus, and a pre-requirement for any merger was that both it and the CSO be engaged for all opera performances in Christchurch, in accordance with the model that NBR New Zealand Opera uses in Auckland and Wellington. Doig was adamant that he wanted to keep quality of opera in Christchurch under the umbrella of Southern Opera. He did not want to see small splinter-groups working independently. NBR New Zealand Opera was anxious that the merger was not seen as a North Island takeover, and so Doig announced his endorsement of the move as being the best way forward for opera in Christchurch. This endorsement was promulgated at the Domingo concert. Following the discussions surrounding a merger, the funding that Creative New Zealand would normally have given to Southern Opera, for 2012, went, instead, to NBR Opera. Therefore, Southern Opera is "out on a limb", and doesn't have the funding even to do a chorus concert. The only sources of finance, at the time of this interview, are the Opera Foundation, and the Friends of Southern Opera. The Opera Foundation has funded Sharolyn Kimmorley's role with Southern Opera.

The greatest problem for opera in Christchurch remains the lack of a venue. Until the Isaac Theatre Royal is repaired, there is nowhere in or around Christchurch that would be suitable. The costs involved in staging an opera preclude the use of a small venue, such as the Aurora Centre. It simply would not be economical.

The availability of a suitable rehearsal venue has also been a problem. Prior to the earthquakes, Sharolyn used to use the *Showbiz Christchurch* premises in Balfour Terrace.⁵ Because that premises

⁵ Showbiz Christchurch was founded in 1938, as the Christchurch Operatic Society Inc. (the forerunner of Canterbury Opera, and Southern Opera). It is an amateur society that provides musical theatre and performance arts. (Google, accessed 7 May, 2012.)

was inaccessible in 2011, after the earthquakes, she used a private studio. In 2012, she has been using a home of a friend (Gerald Johnstone). Vernon Midgley (voice tutor at Canterbury University) has offered the use of the facilities of the University Music Department for rehearsals.

The Foundation had been able to gain a grant of \$10,000, from the Cranleigh Harper Barton Foundation (a Charitable Trust) to bring the young New Zealand conductor, Tecwyn Evans, to Christchurch to conduct *Tosca*. When *Tosca* was cancelled, after the February, 2011 earthquake, the Foundation went back to the donor organisation and proposed an alternative. Thanks to the good work of Sharolyn, an American stagecraft teacher who is working with opera in Western Australia and Queensland, Chuck Hudson, will be coming to Christchurch in late October/November.

In Sharolyn's view, a director needs to be appointed and there should also be good lighting provided for any performance – something to provide an ambience. Unlike a choir, opera is an “active” art. Performers and chorus must be able to interact and live the parts that they are playing.

Costumes, props and music: All of the music from the Canterbury Opera library is held in the library of the CSO, so there is no problem in that regard. All the costumes that Canterbury Opera used to have were given to NASDA. They are still available for use if required. Having said that, Southern Opera is still paying for the use of two containers in which all the costumes and the complete sets for *Tosca* are stored. (By the time of the September, 2010 earthquake, all of these properties had been assembled in readiness for the performances scheduled for later that month.)

The future: It is most important that opera does continue in Christchurch. Life is far from normal and the city is hungry for anything that brings back that sense of familiarity. The opera chorus must exist to provide ongoing opportunities for singers. The experience of singing in an opera chorus is essential for those who wish to progress into solo roles.

Dates have been arranged for the August and 2nd October chorus concerts. Sharolyn will come from Sydney for these and will also be in Christchurch for the week of the stagecraft workshop with Chuck Hudson. This will be in early November, 2012.

14. Meredith Dooley, Operations Manager, Royal New Zealand Ballet, Wellington.
Interview conducted by telephone, 30 April, 2012, at 3 45 pm.

The September, 2010, earthquake in Christchurch did not have any adverse effect on the operations of the Royal New Zealand Ballet. The Isaac Theatre Royal, which was the venue used for ballet in Christchurch, remained usable.

February, 2011: The destruction of central Christchurch on 22 February, caused considerable problems for the Ballet Company. Their principal performance venue, the Theatre Royal, sustained serious damage, especially to the area around the proscenium arch, and has been closed for repairs. The building is located within the central city “red zone”, the area of the city that is still barricaded off, and remains inaccessible.

Royal New Zealand Ballet had been scheduled to tour South Island centres with their programme entitled *Tutus on Tour* just two weeks after the 22 February earthquake. The plan was that the company would arrive in Christchurch on 13 March, and stay here for three nights. It would have two days off, and then give an evening performance on 15 March, followed by an afternoon performance the following day, 16 March. From there, the company would travel on to Oamaru and carry on with the rest of the tour. The loss of the Theatre Royal forced the company to proceed straight to Oamaru where the members enjoyed a short break before continuing with the tour. It did, however, stop off in Christchurch on Saturday, 2 April, 2011, on the way back to Wellington, and the members of the company attended a gathering organised by the ballet fraternity. This was a chance to meet with local supporters of ballet. While in Christchurch, the members of the company, and especially those who had been trained here, signed a pledge committing themselves to the rebuild of Christchurch and vowing not to abandon the city.⁶ (Presumably, this pledge would have been handed to the Christchurch City Council.)

The company was due to return to the South Island in May/June for a tour lasting 3 -4 weeks. The Christchurch section of the tour was abandoned. RNZ Ballet did, however come to Christchurch on the weekend 17-18 September, and performed the March programme, *Tutus on Tour*, in the auditorium at Villa Maria Girls’ College, in Upper Riccarton. This programme involved only around half of the company, and so was ideally suitable for this venue. One performance was given on the Saturday, with a further two on the Sunday. Accommodation was found for the performers and crew at motels in Upper Riccarton, handy to the performance venue at Villa Maria. Unlike the NZ Symphony Orchestra, the effort involved in transporting and setting up the scenery and props for a ballet performance, and dismantling and packing it away afterwards, is such that the company must stay overnight whenever it does a performance on tour. It is simply not possible to do a performance and then fly home again immediately afterwards.

⁶ Glen Harris, a tutor at Southern Ballet in Christchurch. This information was obtained from a telephone call to Mr Harris on Sunday, 17 June, 2012, at 7.45 p.m.

November, 2011, saw the company back in Christchurch performing excerpts from Tchaikovsky's *Sleeping Beauty*. These performances were given in the CBS Arena, a venue that is far from ideal for ballet, but nevertheless, the only venue that was large enough. Even so, the company could only perform excerpts from the ballet because the Arena lacked some of the technical equipment, especially a "fly tower", which would enable the set to be changed between scenes. Venues that regularly stage ballet and opera performances would have these facilities on hand and available for use at any time. As the production of *Sleeping Beauty* was an "existing" production – i.e. the scenery, costumes, props, and the choreography – and had been in use for some time, and could be transported anywhere, the "fly tower" was essential to the performance. It was not possible to find a way of overcoming the problem in order to suit a particular venue. The dancers were accustomed to working on a set and needed to know exactly how the stage was laid out. For the same reason, RNZ Ballet has had to exclude Christchurch from its *Cinderella* tour of the South Island, in August, 2012.

During February, March and April, 2012, members of the company undertook a nationwide tour, presenting a triple-bill of three short ballets. While there was no venue in Christchurch that was suitable for this programme, the company did perform in Ashburton, to a very good audience. (Amanda Skoog, Managing Director of RNZ Ballet)

Royal New Zealand Ballet will, however, be back in Christchurch in November, 2012, with a new production of *Giselle*. As this is a new production, factors, such as the lack of a "fly tower", can be taken into consideration from the outset.

Financial: Christchurch has always been regarded as one of the main cultural centres for ballet in New Zealand, and so the loss of performances in Christchurch, and the income that they would generate, has had a significant impact on the financial position of the Royal New Zealand Ballet. Suffice it to say that 2011 was not financially successful. A loss was incurred. The use of the CBS Arena has been a contributing factor, partly because the demand for a venue of that size is now so great. It was never intended to be used as a theatre for performing arts, and therefore the company has to tour with extra crew and lighting, to make up for the shortcomings of the venue. It is expensive (neither Meredith nor Amanda would give an amount, except to say that it cost significantly more than the Isaac Theatre Royal would have done) but, as a national organisation, RNZ Ballet feels obligated to make a contribution to the people of Christchurch. Amanda even went so far as to say that ticket prices for performances in Christchurch have been reduced as an incentive for people to attend.

The Personal Aftershocks: Some of the dancers in the company are from Christchurch, and will doubtless have suffered materially and, possibly, emotionally. Nevertheless none has shown any effects. All are carrying on normally, and the earthquakes have not been an issue.

15. Taisia (Taeya) Missevich, Director, Canterbury Ballet.⁷

Date and time of interview: Wednesday, 16 May, 2012.

Canterbury Ballet is an independent Academy of Dance. Established thirty years ago as the Missevich Academy of Dance, by Taisia Missevich, it was originally domiciled at the Christchurch Arts Centre. Taisia's aim was to pass on, to her pupils, her passion for dance, in the hope that they might "experience the incomparable freedom, the emotional healing power, and the pride of achievement" that those who are able to "master one of the most difficult art forms" there is, can enjoy. The work of the academy blossomed and it moved to its own premises at 190 Montreal Street. The academy became known for the work that it did in encouraging dance in the community. Accordingly, it changed its name, and identity, to Canterbury Ballet. (Such is Taisia's reputation that, when I asked Meredith Dooley, of the Royal New Zealand Ballet, whom I should speak to regarding ballet in Christchurch, she recommended Taisia before anyone else.)

September, 2010: The September earthquake did not affect Canterbury Ballet significantly. The back studio, the largest one, was lost. Only restricted access was permitted. Nevertheless business continued as best it could. This situation continued until the February earthquake. Fortunately the premises at Montreal Street was a large building, with an upstairs area which Taisia had sub-leased to other tenants. These tenants allowed Canterbury Ballet to use some of this upstairs space.

One significant effect at this time was that Canterbury Ballet lost the venue for its production of *Giselle* which had been scheduled for early December, 2010. This involved the Canterbury Ballet Youth Company, which is made up of the senior students and the full-time students. It was to have taken place in the Isaac Theatre Royal, but the theatre had sustained some damage and was out of action. The production went ahead as planned, but in the Elmwood School Auditorium.

The members of the company suffered no ill effects from the September earthquake, and there was no damage to costumes, props or equipment.

February, 2011: For Canterbury Ballet (and for Taisia, personally) the February earthquake was "life changing". The ballet school premises, in Montreal Street, was within the cordon. The building, itself, was in a terrible state. There was liquefaction right throughout the building, deep enough to cover one's shoes. It has been totally uninhabitable since. Because the whole area was "off-limits", Taisia could not begin to assess the level of damage sustained. It was two to three weeks before any indication of the level of loss could be obtained.

Taisia immediately set about looking for a new premises and, along with five other associated organisations, took over the lease of a building at 35 Acheron Drive, a commercial and light industrial area between Blenheim Road and the railway line. The school reopened there on 8 April, 2011. "It was a great idea but, unfortunately, not everyone had the same amount of determination and 'stickability'. It was never going to be an instant success but, if other organisations brought their client-bases with them and started re-building their businesses and, as long as they paid their rent, it would be workable." Taisia estimated that it would take at least two years before things would be back to normal. Unfortunately for her, as the result of the strong earthquake aftershocks of 23 December, 2011, three of the five other organisations "walked away" from their written lease agreements at the end of December, 2011, leaving her to pay the rent for the whole premises which she had outfitted. This she could not afford to do, and so she was forced

⁷ In an E-mail dated 17 June, 2012, Taisia gave the, presumably, alternative spelling of her name, i.e. Taeya.

to look for another organisation to take over the lease of the whole building. As luck would have it, “the Insurance Assessors were forced to move out of their building in Mandeville Street, Lower Riccarton, as it had been declared “unsafe”, they agreed to take over the lease of the whole building at 35 Acheron Drive. This arrangement has worked out well.”

In the meantime, a much smaller premises, situated just across the road in Acheron Drive, became available and Canterbury Ballet is now working from there – “back”, as Taisia says, “to where she started 30 years ago, with one studio and one person, herself, doing most of the teaching”. From four studios, she is now down to just the one, but this has allowed Canterbury Ballet to become “more elite”. The roll is fully booked, and there is a waiting list. There are other contractors who teach the various other genre, but Taisia does the bulk of the work.

Losses: As the result of the February, 2011, earthquakes, Canterbury Ballet lost everything. The Montreal Street premises had a ground floor area of 6000sq. ft., which had been fitted out with professional dance floors. These were special *Harlequin* dance floors, which had been imported from Sydney. (Special dance floors are essential when one is teaching professional students in order to lessen the risk of injury.) They were damaged, beyond recovery, by the liquefaction. Costumes (around \$50,000 worth), sets, props, and stock (dance-wear and other necessary items which were sold to students), were also lost when the Montreal Street premises had to be abandoned. Many of the mirrors had also been broken, and the full kitchen that had been available for the students to use, as well as floor coverings, etc., were all destroyed. Taisia’s losses, here, were considerable, amounting to around \$180,000. Her tenants in the upstairs accommodation, *Original Script*, also lost everything.

Canterbury Ballet had to rely on its own insurer for all claims because, as a non-residential property, the Montreal Street premises was not covered by the Earthquake Commission (despite the fact that the Policy said that it was). “Dialogue with the insurer is progressing well.” The value of some of the items would have surprised any insurer, and Taisia estimates that she had around \$500,000 worth of costumes in storage. The price of a basic *tutu* is \$750. Canterbury Ballet buys most of its *tutus* from Royal New Zealand Ballet. (When RNZB decides to do a completely new production it will obtain a new set of costumes that will have been designed specifically for that production.) \$750 is a good price, because the *tutus* are all hand-made, boned, hand-embellished, and a layman would not realise the cost involved in their making. (Depending on the degree of embellishment, the number of gemstones, and other ornamentation, a *tutu* can cost up to \$1500.)

Performances: With the loss of the Isaac Theatre Royal, there is nothing in Christchurch that is really suitable for ballet. For the end of year production in December, 2011, Canterbury Ballet went to Elmwood School. The company is now using Middleton Grange Performing Arts Centre. While it is not ideal, it is the best that is available. Performance dates for 2012 have already been booked at Middleton Grange. (These bookings were made very early in the year in order that Taisia could get the dates she wanted.) “There is a lovely little theatre in Ashburton, the new Performing Arts Centre. Canterbury Ballet may well take its production down there. There is a silver lining to every black cloud.” The school will also combine with the Nelson Academy of Ballet in December, 2012.

The company gives three performances each year:

a Junior School performance (at the beginning of August) ,

a Triple Bill performance by the full-time students, (three separate productions, each usually of a different genre). This will be staged at the end

of August ,

a Full Ballet (in December). Regrettably, full ballet performances are no longer possible because there is no venue that has a “fly floor”, the raised platform at the side of the stage from which stage hands can work the ropes that control the “flies” – the drop curtains, etc., that provide the scenery.⁸ This means that the company needs to be more creative and to find alternative ways to achieve what it sets out to do.

This will mean that, from around the beginning of June, Taisia will be working 7 days a week. In the past she would have a tutor come in who could “start rehearsing Act 1, while she, herself, would be taking a class.”

Student numbers: Prior to the earthquakes, the school at Canterbury Ballet had 180 students. The roll has now been reduced to around 110. Ten families have discontinued as the result of emotional stress, while many of the others have been lost through relocation, (either because they have relocated or because, with the move of the school to Acheron Drive, it has become impracticable to come to the new premises. Traffic density is a major issue on, and around, Blenheim Road. At most times during the week the roads are congested.) Philosophically, Taisia accepts the situation for what it is – “we have simply downsized. Whereas we used to have four studios, we now have only one. The positive aspect of this is that there is less administration needed since the number of tutors required has dropped right back to just the one. Revenue is down, certainly, but so are the expenses. It makes better economic sense to remain a small, tightly-knit entity in situations like this. It is better to remain small and elite, to provide a really good service and produce good dancers, which is what Canterbury Ballet does.”

Canterbury Ballet is not registered with NZQA. To become registered, the school would need to maintain a roll that would be sufficient to enable it to remain economically profitable.⁹ There is not the population base in Christchurch from which to choose dancers and so, to maintain the economic balance by accepting students who may not be right for the profession, and who would, possibly, not reach the standard required, would place the integrity of the school at stake – something that Taisia is not prepared to consider. Because the school remains independent, the students do not qualify for student loans. Taisia describes herself as a “corrective tutor, who concentrates on technique, and provides a blank canvas for another company or tertiary institution to overlay with whatever it needs from the student”. She provides basic foundation training, artistically unaffected. (It can be easy to put an affectation, or particular style, into a student, and ballet companies do not want that.)

Examinations are not necessary for ballet. Dancers are chosen by audition to assess their dancing ability and suitability to a company. Factors such as height, or build, may determine suitability for a particular role as much as the actual dancing ability. If a student wishes to take an examination, Taisia will assess the appropriate level and then tell the student when the exam classes will be held (e.g. 2.00pm on a Sunday for the next two terms). The school is affiliated with:

⁸ Google, *Free Online Dictionary*, accessed 21 May, 2012.

⁹ New Zealand Qualifications Authority, *Guidelines for the Registration of Private Training Establishments*, Downloaded from an E-mail from Sue McLeish at NZQA., 22 May, 2012. (See Appendix ??).

Royal Academy of Dance,
British Ballet Organisation,
International Dance Teachers' Association.

The effects on teaching styles: Taisia has maintained her normal teaching styles regardless of the external influences. Preserving the sense of normality for the students has been important. "We are here to dance, so let's get on with that, and enjoy ourselves."

Conclusion: Taisia remains positive about the future of ballet in Christchurch. She is confident that Canterbury Ballet will rebuild over the next couple of years and that the school, and the ballet scene in Christchurch will be back to normal before long. She has already noticed a quickening of interest and enthusiasm.

"The level of commitment to the arts is a mark of the civilisation of a society."¹⁰

¹⁰ Socrates. I have not been able to verify this, however.

15. Lorraine Peters, QSM. Artistic Director, Southern Ballet Theatre.

Interview conducted by telephone, 22 May, 2012, at 8.00 pm, and

Marion Champ, Office Manager, Southern Ballet Theatre, who provided additional details where necessary.

Southern Ballet Theatre was established by Lorraine in 1975, working from premises located within the Christchurch Arts Centre. The school is administered as a Charitable Trust. It teaches ballet, as well as other forms of dance including jazz, hip hop and contemporary dance, and caters for a wide range of age groups, from under 4s to adults. Ballet is divided into three companies, junior, intermediate and senior, and there are also intermediate and senior jazz companies.

September, 2010: Prior to the September, 2010 earthquake, Southern Ballet was still using the Arts Centre. This building was only closed for a very brief time after the earthquake to enable the necessary structural assessments to be carried out. Once the building was declared safe for general access, the ballet school continued its work as normal.

February, 2011: The Arts Centre, in Worcester Street, where Southern Ballet was domiciled, sustained severe damage. It remains inaccessible and its future has not yet been decided. The ballet school was fortunate in that Lorraine was able to arrange the use of Waimairi School Hall. Southern Ballet moved there as a temporary measure, until such time as more permanent accommodation could be obtained. Teaching continued with the minimum of a break.

A new permanent home was found and the school moved to 108 Carlyle Street, Sydenham, in May, 2011, towards the end of the second term. These premises have space for three dance studios. After the brief setback, it is now “going from strength to strength”. Marion Champ, the Office Administrator, thinks of student numbers in terms of “class/students”. A student who is enrolled in two classes, for example, would be regarded as two class/students, because that is how class sizes and teaching workloads are determined. The roll of students receiving training in February, 2012, was 522 class/students. As of 24 May, 2012, this number has risen to 579, around the same number as before the earthquakes.¹¹ In May, 2011, this number had dropped to around 420. Lorraine says that there were a few students who discontinued, because their families had moved away, or for other reasons related to the earthquakes (e.g. families needing to reassess their priorities) but in most cases, parents were keen for their children to continue as this enabled them to maintain a

¹¹ Confusion can arise in assessing student numbers, depending on the counting method adopted. A straight head-count does not reflect the true position. Tuition fees and funding are based on the numbers of students enrolled in each class. A student pays fees for each class he/she is enrolled in, and so the same name may appear more than once in a count based on the number of class/students. Lorraine gave the current roll numbers as “over 450” but as she was not in Christchurch at the time, this was only an estimate, presumably based on a head-count.

sense of normality. This feeling of belonging in an organised programme, such as ballet, has given all who have been associated with the school something to hold on to.¹²

Losses: Because of the damage to the Arts Centre, the entire wardrobe of Southern Ballet has been lost. Ballet staff were allowed just one hour in which to recover essential equipment. Office equipment and administrative records take precedence in such situations. The wardrobe and stage props, that had been kept in several rooms of, what Lorraine described as, a “rabbit warren”, were not able to be recovered. Among those costumes and sets lost were those used in the ballet’s first production of *Giselle*. These were beautiful costumes. These losses are covered by insurance, but it will be very difficult to replace these costumes. Many of them were made by dressmakers who had given their time and expertise on a voluntary basis. Lorraine observed that it is almost impossible to find a dressmaker, these days, who would be willing to do that. She has, however, appealed, through Southern Ballet’s web site, for people who would be willing to help in this regard to make contact.

Performance venues: The lack of a venue for ballet performances in Christchurch has not been a problem for Southern Ballet. Studio No 1 of the new premises in Carlyle Street has been fitted out as a performance auditorium. All the necessary drapery and lighting equipment has been installed and so it can easily be used for ballet performances. It is large enough to hold an audience of around 80.

Student numbers: Understandably, the adult classes were hardest hit by the earthquakes. Their own survival, as well as that of their families, became their most pressing need and incidentals were forced to take second place. Class numbers have built up again and are almost back to the pre-earthquake level. In May, 2012 there are currently 25 adults attending classes.

The school is also trying to build up the beginners’ class of “under 4s”. It is only natural that parents would have been concerned about the safety of the Carlyle Street premises. It is a modern, mostly single-level structure and has been certified as totally safe. A total of 15 children attended the Tuesday class on 22 May, while 4 more attended the Thursday class on 24 May. Three more children will be joining the Tuesday class on 29 May.

Marion advised that some of the increase in student numbers came as the result of the closure of two other dance schools. These were the dance schools run by Antoinette McKay, at Prebbleton, and Carl Myers. While these closures may not have been directly earthquake-related, the quakes provided the catalyst for the teachers concerned to re-define their priorities. (Marion did not have the actual numbers available.)

¹² Lorraine mentioned the situation that occurred in London, during the blitz, where the Royal Ballet school continued to function despite the devastation, and parents still sent their children along for classes, as an example of the need to maintain those things that are familiar.

Ballet performance schedule: Once the new school at Carlyle Street was up and running all ballet performances for 2011 went ahead as planned. The full-time dancers and the senior ballet company performed a season of ballets entitled *Graduation Ball* and *The Party's Over* in mid October, while the jazz company and the hip hop dancers gave performances of *Halloween*, something of a *danse macabre* on 29 and 30 October.

During 2012 the full-time dancers, along with the senior company gave a season of *Coppelia* in mid-April. Glen Harris, one of the school's tutors, was able to borrow a set of costumes from the Royal New Zealand Ballet to enable that season to go ahead as planned. Southern Ballet is grateful for the generous support given by RNZB on this occasion.

The junior and intermediate ballet companies will give a season of ballet for children in July, 2012, while the beginners will give a concert on 30 September. There will be a jazz festival at the beginning of October 2012 and another Halloween performance by the jazz and hip hop dancers at the end of October. A Christmas Gala Season is also planned for 19 and 20 December.

A copy of the Southern Ballet Theatre Trust brochure for 2012 is included as an appendix to this summary, along with the school's timetable for Term 2 (2012) which gives an indication of the usage made of the facilities at Carlyle Street.

Point of note: Tasman Davids, a young male dancer who studied with Southern Ballet, has been accepted for the Vaganova Academy of Ballet (Kirov) in St Petersburg, Russia – the first dancer from Australasia to do so. He left for St Petersburg in August, 2011, and is progressing well. He has been accepted to continue his studies with this prestigious Academy in 2012.

Additional note from Lorraine, Southern Ballet employs a full-time professional pianist, who continued playing during this period of unsettlement.

17. John Thorne, Band Member, Woolston Brass Band, and Brass Band Representative on the Christchurch Civic Music Council.

Date and time of interview: Tuesday, 15 May, 2012, at 3.30 pm.

Woolston Brass is New Zealand's premier brass band. It has won the National Brass Band A-grade Championship for the last three years. There are several levels within the band, including:

The A- grade band, comprising 35 players.

A "50s-up" band which caters for players who have been A- grade players, but who are now getting older and no longer want the challenges of competition at the highest level.

An academy for younger players, mainly at secondary school level, although there are some adults in this band. It is a C-grade band which also incorporates "Concert Brass". There are around 30 players in this group.

A junior band – a D-grade band.

Woolston learners – a school children's band which provides tuition for around 100 children every week.

The band has a great reputation and is immensely proud of its record of achievements over its long history. It has its own freehold premises in Dampier Street, Woolston, one of Christchurch's south-eastern suburbs. The band room houses many of the trophies that the band has won in the past. There is a huge amount of memorabilia kept there, as well as the largest music library of any band in New Zealand.

September, 2010: The September earthquake did not affect bands significantly. John could not speak for all of the bands in Christchurch – the principal ones are Woolston, Addington, and the Leopard Coachlines bands – but he understands that the Kaiapoi Band, and probably some others, were unable to use their rehearsal venues for a brief period. Woolston and Addington were able to carry on, as normal. The Academy and the Junior band did go into recess for a couple of months, but this was not a problem because the school holidays, at the end of Term 3, occurred at around that time. They resumed after this break and carried on as usual. The 50s-up band did go into recess for about three months. Woolston had access to its building at all times after the September earthquake, and so were able to continue as usual.

February, 2011: The February earthquake did have a significant impact on the band. There was major liquefaction around, and under the floor of, the band rooms. The rooms have a wooden floor, and it was not until John went into make some repairs to the floor that he discovered that "he was sloshing around in twelve inches of sloppy liquefaction". In addition, the back corner of the building has slumped "quite significantly". The whole main library was upended. The shelving, which had

been bolted to the wall, but this had come away, falling to the floor, and disgorging its contents all over the room. There were hundreds of packs of music spread everywhere. 150 cubby-holes, each containing around 50 pieces of music, had emptied themselves into one tremendous mess. While it was “still accessible” it was completely jumbled. Fifteen band members held a two-day “working bee” just to get the mess sorted into piles on the floor. The library could not be reinstated until the band’s insurer had seen the extent of the damage. Once this had occurred, the shelving was able to be bolted to the walls again and the library could be replaced. These insurance issues have been resolved, but the band is still awaiting finality as far as the band room is concerned. The band room is not covered by the Earthquake Commission because it is non-residential, even though it is located within a residential area. It has to rely on its own insurer for cover. These issues were being worked through at the time of this interview.

Geo-tech bores have been carried out to test the solidity of the ground, which is in an area that has been zoned “green/blue”, and the future of the building will depend on what remedial work is considered necessary as regards the foundations for the back corner. In the meantime, it has been declared “safe” and is still being used. Should the final decision be that a rebuild is necessary there could be some concerns for the band, because any new construction must be built to a safety level of 68% of the revised structural specifications.* The building, as it was prior to the earthquakes, would probably have been at a lower level. The framework of the building consists of steel girders, and these hold up better than if all the weight is sitting on the foundations.

Disruptions after February, 2011: The band room remained available, and the main band continued without a break. This was just as well because the main band played at all the “Remembrance” occasions – the Pike River Mine Memorial Service in Greymouth, the Earthquake Memorial Service in Hagley Park, Christchurch. This extra workload, on top of their normal concert and championship preparation, placed a considerable burden on band members.

The 50s-up band did, however, go into recess for 6 months, while the academy and junior bands were away for at least one more term after that.

Personnel changes: Three or four of the main band dropped out, mainly because they had lost homes, jobs, etc., and felt that they could no longer make the time and commitment necessary for continuing membership. Survival and commitment to their homes and families became their primary concerns. As far as the junior band was concerned, members come and go and so, because they were not there for the full term after the earthquake it is more difficult to ascertain which, of the membership changes, were earthquake-related.

Other effects: As a direct result of the February earthquake, Christchurch lost the hosting rights for the New Zealand Brass Band championships that were to have been held here from 4-8 July, 2012. These championships have been transferred to Timaru, a change that has an adverse financial effect

on the Woolston bands. The main band and “concert brass” will now have to go to Timaru, at a cost of around \$20,000 for travel and accommodation for the main band, and \$10,000 - \$15,000 for concert brass. These are expenses that would not have been necessary had the championships been held in Christchurch. It would be unthinkable for these bands not to attend, especially since the main band retained its title as the champion band of New Zealand, for the third time in succession, at the 2011 championships which were held on Auckland’s North Shore. (Most, if not all, of the other Christchurch bands were unable to attend the 2011 championships, because they had lost their rehearsal facilities and several of their players.) Had the 2012 championships been held in Christchurch, the junior band would also have competed. (Under normal circumstances, Christchurch would host the championship every four years, and so the loss of opportunity for competition in a national championship will be felt keenly.)

Performance venues: Like every other musical organisation, Woolston Brass suffers from the lack of performance venues. The band always used to give a concert, every Anzac Day, in the Town Hall. In 2011 the concert went ahead, but in the CBS Arena. Woolston combined with the NZ Army band to present a free concert. This was free to the public, but it still cost the band around \$15,000 to stage. This venue is not suitable for brass, however, despite the fact that only about three quarters of the available space was used, and the floor was covered by whatever could be found at the time. (Other organisations, such as the NZSO, bring a sound shell down from Palmerston North) whenever they perform there.¹³ John understands that NZSO is currently working with V-Base in an effort to raise funds for the provision of a sound shell specifically for the CBS Arena.

Woolston Brass also used to perform concerts in ChristChurch Cathedral, especially a Christmas concert, every December. However, apart from the Anzac and Christmas concerts, the band does not prepare a fixed concert schedule each year, as other organisations do. It prefers to be flexible and to do whatever is required of it, fitting its own concerts around that. There are Springtime and Summertime concerts for the City Council, as required. The Council would ask the band to give a Sunday afternoon concert in Cathedral Square, or in a rotunda somewhere, and the band would receive a grant for doing it. Most of these concerts are now performed by the junior band, or by “concert brass”, which allows these players an opportunity to perform in public. The band also does a *Seriously Brass* concert every year, on the weekend before it goes away to the National Championships – a public dress rehearsal for the championships. This performance also allows the band members to hear the overall sound, something that is not always possible in the band room. (One gets used to relying on another part, or instrument, for one’s entries etc., and that part might not be so readily audible in another environment.)

The Anzac concert for 2012 was held in Air Force World, at Wigram, and it was successful. A major drawback with this venue is that there is no staging, sound system for communicating with an

¹³ See also my essay for Musi 462 (2011). My understanding is that this sound shell has been lent to the CSO, by Palmerston North, and is held here, ready to be assembled, for other musical organisations to use as required. Should Palmerston North require it, the whole assembly can be returned immediately.

audience, nor lighting, there. This means that everything that is necessary for the concert must be brought in beforehand, and dismantled and removed afterwards. John understands that there are moves afoot to provide some of these facilities, and so that could enable that venue to be used extensively over the next five years. It is a venue that can hold around 600 people, which could be made into a valuable resource for music. Other than that there is only the Aurora Centre, which is almost fully booked for the next three years, and is not acoustically suited to brass, and other school venues. (The new hall at Medbury School works reasonably well, but not so most of the others.)

The Anzac Day parade, in 2011, was held at the Christ's College Chapel. This proved to be difficult because there was insufficient room for the band. Members were sitting on the backs of chairs, having to hold music stands, and other unimaginable difficulties. Had the band not done so, Christchurch would have lost some of its tradition. That sense of normality is still important in people's lives.

Performances: The number of performances that the band has given has dropped by around 25% since the earthquakes. They would often "go outside in Cathedral Square, especially just prior to Christmas, at a time when there was nothing else on, and do a free concert". Crowds would very quickly gather. Also the Cathedral authorities supported this sort of event because it would bring people into the Cathedral as well. This sort of concert has not happened since February 2011, especially since public spaces, such as the Square, remain inaccessible.

General: A new piece of music was commissioned for the 2011 championships (John could not remember who the composer was, except that he was British) entitled *Pohutukawa Stands*. This piece was full of feeling, and began, at the back of the band, with percussion to symbolise the noise of the earthquake, and the sound then came forward with a shaking effect that was descriptive of everything being shaken up and broken. In the end, though, everything was still standing, just like the pohutukawa tree. What it was saying was that, we might be broken and bent, but we are determined to survive. The composer also wrote a verse to go with it. In addition, the conductor of the Alpine Energy Timaru Band, Dwayne Bloomfield, has composed a piece entitled 7.1 to commemorate the earthquakes.¹⁴ This is an emotionally charged piece, especially when it is performed against a backdrop of photo images taken in the days immediately following the quakes and, at its premier performance in the concert which concluded the National Brass Band Championships, in Timaru, over the weekend 6-8 July, 2012, brought tears to the eyes of the two overseas (Welsh) judges.¹⁵

¹⁴ *Christchurch Press*, 10 July, 2012. Mr Bloomfield is also the conductor of the Royal New Zealand Army Band Which is based at Burnham.

¹⁵ Alan Olds, a prominent member of the South Canterbury Brass Band community. (Contacted by telephone, 11 July, 2012, at 6.25 p.m.)

Note: A copy of this work has been obtained from Dwayne Bloomfield and will be included as an appendix to the essay.

Good News: The band has been invited to attend the World Brass Band Championships which are to be held in Kerkrade in the Netherlands in July, 2013. The National Band of New Zealand had attended the World Championship before, and won it. The National Band was invited again but would not be able to attend because, as that band is not a full-time band, it would be difficult to arrange. When asked if they could recommend a New Zealand band that might be able to go, as the WBBC organising committee wanted New Zealand representation, NBNZ suggested that Woolston, the champion brass band in New Zealand for the last three years, might, “if those credentials would be considered good enough”, attend instead. Costs would be in the region of \$250,000. Although the band has been invited, nothing can be put in train until the official invitation, on WBBC letterhead, is received. If this is forthcoming, the band and its members will be regarded as Cultural Ambassadors, officially representing New Zealand. The implications of this would be that any band members who were state servants, and several are school teachers, would not have to take annual leave to attend. State Service regulations provide that special leave, on full pay, may be granted to state employees who are required to represent New Zealand in an official capacity.

Important Development: Subsequent inspections have revealed that damage to the band room will necessitate a rebuild. Under the new structural specifications, any new construction must bring a building to 67% of the new standard (*The Press*, 13 November, 2012, p. A5) . The extra cost of this remedial work will, mostly likely, fall on the band, which will probably mean that the money raise for the band’s trip to The Netherlands will have to be put towards the restoration of the band room instead.

Notes on a conversation, with Robert Tait regarding a meeting of the Christchurch Civic Music Council held at U of C School of Music, Tuesday, 8 May, 2012

Margaret Austin was there “to help present a unified submission to the Christchurch City Council regarding a unified proposal for the needs of the musical community in Christchurch”. Apparently the Minister, Christopher Finlayson, has said that “this is our one chance to get what will be best for music in the city, and so we need to get it right”.

Christchurch Civic Music Council, CSO, CSM, Christchurch Music Centre, and the University, have all formulated submissions to the Christchurch City Council in order to help the City Council determine the level of funding that will be provided for music, and the direction in which it is to be executed. It will also determine how that funding will be shared among the recipients.

The meeting was conscious of the success of sporting organisations in presenting their submissions, and so favoured the concept of a co-operating forum rather than simply allowing each interested group to present its own submission. Within the forum there will be organisations that will have specific requirements and it is important that these be recognised. However, the group approach would be more successful. The meeting felt that it would be best to push for the creation of a “Music Precinct” in which all the musical genres could flourish. (A precinct doesn’t confine all the musical entities to a small centre.)

One aspect that was to be highlighted in the submission was the importance of musical education and how it was to be provided. The vision that the Music council has is for community music, serving all genres including the commercial and popular music scenes. The submission was to be presented on 17 May, 2012.

Much will depend on the availability of land. The Civic Music Council favours the establishment of a precinct around Victoria Square. The repaired Town Hall complex would be essential to such a proposal and the open space of the square itself could remain the focal point.

Note: Since this conversation, a draft plan for the rebuilt city centre has been promulgated which incorporates a Performing Arts Precinct that will be centred around the Theatre Royal area, in the blocks from Cathedral Square to Armagh Street.¹⁶

At a full City Council Meeting held on 22 November, 2012, the Council voted, unanimously, to restore the Town Hall, and to upgrade it to 100% of the new, revised building standard. This,

¹⁶ Christchurch Press, July/August, 2012.

however, runs counter to the CERA blueprint for the rebuild of the central city. The Minister for Earthquake Recovery has intimated that he may, yet, overrule this decision by the Council, on the grounds that “the land is compromised”. He does have that power.

18. Robert (Bob) Gaudin, Composer, aged 9, and his mother Julie Gaudin.
Interviewed at Medbury School, Tuesday, 5 June, 2012, at 3.30 p.m.

"I first got inspired to write music, by Jack Body. I went to a pre-concert talk which he gave, and came away feeling that I wanted to be like him and write music. I thought it would be a 'cool' thing to do." These were the words of Bob (as he preferred to be called) Gaudin, a 9 year old schoolboy from Medbury School, in Christchurch. Bob's mother, Julie, teaches music, both at Medbury and also at home, so Bob had grown up with music. He has also been learning the cello from Alison Hansen since he was just 3 years old, and often used to "doodle around" on the piano as well.

A few days after the September, 2010 earthquake, he found his mother's lap-top computer, which had, installed on it, the musical composition software programme *Sibelius 6*. Although he had never used that particular programme he did have some experience of an earlier version of *Sibelius*. Even so, he had never set out to compose music. Julie taught him how to use it and gave him some helpful advice on "what was right and what was not". Most of the advice centred around the musical range of the instruments that go to make up a symphony orchestra. "If you don't get that right it would sound bad." Fortunately, the Sibelius programme does have a "playback" facility, with the notes appearing in blue ink on the staff if they were within the normal range of an instrument. The colour changes to pink as the notes approach the extremities of the instrument's range, and to red if they go outside it.

Bob's *Earthquake Symphony* was his first real attempt to compose music. When asked how he came to write it, Julie said that they had been talking about the earthquake, in the car, on the way home from school, and Bob declared that he would "write a symphony about it for the New Zealand Symphony Orchestra to play". And he did – a short work that is just one minute long. As he was writing it he was asking questions such as "could the trombonist in the NZSO play this?" When it was completed, the day before his eighth birthday, Julie sent it off to the NZSO with a letter saying that "while everyone has been talking about the earthquakes, Bob has been writing this piece." She expected a letter back saying "Thank you, well done", and that would have been the end of it. Imagine the surprise when the telephone rang. Julie was teaching at the time, and so Bob answered it. He poked his head around the door and said to his mother, "Mum, it's the NZSO on the phone, and they want to play my Symphony". The little master of understatement referred to it as "just the normal sort of phone call that you get from time to time". He was one very surprised and very happy little boy.

The work was played for a rehearsal in Wellington's Michael Fowler Centre, in mid-March, 2011. This performance was also filmed for TV, and appeared as a 5 minute item on the "Close Up" programme. It was then played in the Aurora Centre, Burnside High School, on 26 March, and recorded in the Wellington Town Hall on 10 May, 2011. This will be available in the Concert programme archives. Two different conductors, James Judd and Pietari Inkinen, conducted the piece in performance, while a third, Hamish McKeich, conducted the recording. "Each of these conductors

made the piece sound completely different, in a good sort of way. Each had his own interpretation – Pietari Inkinen took it really quickly at the beginning, but the ending was quite slow – but they all worked”, and Bob was happy with them.

Bob has composed other works since the *Earthquake Symphony*. Shortly afterwards he wrote the Symphony, he collaborated with Emma Pullar, by composing a children’s song for an earthquake fundraising book that Emma was writing. Then, a year after the earthquake, he composed an anniversary piece for the *Festival of Flowers* Song-Writing Competition, entitled *Flowers Grow On*, a piece which earned him a place in the finals of the competition. Given that all the other competitors were adults, this was no mean achievement.

At the time of the February earthquake Bob was in a band rehearsal at Medbury. They were practising a piece by Stan Walker entitled *Little Black Box*. Bob used the first two bars of that piece in his Symphony. The tympani then take over to signify the rumbling and the rolling of the earthquake. Piccolo and oboe then come in on a “big” note that represents the screams of the people. A tambourine which is used to depict everything shaking and rattling, along with the bass drum, cymbals and snare drum for objects falling to the floor, complete the earthquake phase. There is a pause before the phase depicting the reaction to the initial shock begins with violins and cellos playing a “long, sad” note. The brass then takes over with sounds that represent all the car alarms that were activated by the shaking. This is followed by an aftershock, with tambourines and cymbals, and the sound of the full orchestra – the loudest part of the piece. The mood then changes to sadness, with the tempo changing to *adagio*. (Bob regards this as his favourite section of the work.) Oboe and then flute express the feeling of desolation and loss, with people just mingling with others in shock, before the bassoon holds a semibreve note as the flute weaves a short, but melodious, ending. Even the ending, itself, is incomplete. There is no cadence. It leaves the listener unsure about what will happen next – just as we remain uncertain as to whether we will another shake. This shows the level of thought that has gone into the composition.

For the rehearsal of this work, the orchestra was unsure of how to approach the section for the brass. Bob attended the rehearsal and TV filming, in Wellington, and told them what he was trying to depict, the car alarms. Instantly, the musicians realised what it needed and played in such a way as to bring that out. Having that little chat with the composer made all the difference to the performance. He also attended the performance in the Wellington Town Hall, under Hamish McKeich.

We must congratulate Bob on this work, especially as the orchestra thought that it was worth playing. The decision to include it in a programme came from Peter Walls, CEO of the orchestra who, when the score was handed to him, looked carefully at it and said “That’s good. We could play that”.

When I asked whether he would continue with music when he was older, Bob thought it very likely.

The last word must go to Bob, and it reflects a maturity of thought well beyond its years. "When you are composing, there are different things you can put into music. It is tricky to put in a sound that is going on around you. How do you imitate a particular sound musically? When that sound has a definite pitch it is definitely easier, once you have had a bit of experience, but how do you show emotion? Sadness doesn't have a sound, unless someone is crying, and so it is harder to set to music."

We have to carry on. "It's what we've got to do. We can't let a silly earthquake stop us."

19. Wolfgang Kraemer, Director, Pettman Junior Academy, and Lecturer at University of Canterbury.

Date and time of interview, Friday, 8 June, 2012, at 2.30 p.m.

The Pettman Junior Academy of Music offers talented young musicians, who are seriously considering studying music at University, high quality tuition in performance, in combination with frequent performance opportunities, chamber music lessons, masterclasses and lectures. The programme is aimed at students from all over New Zealand, [as well as] international students, ... who will have demonstrated talent at an early age, along with outstanding ability to work with focus and purpose. It is supported through the assistance of Professor Barrie Pettman, a British university academic, who has a particular interest in helping young, talented musicians.¹⁷ As at the date of this interview, 8 June, there are 40 children, ranging in ages from 9 – 17 years, enrolled. Once they turn 18 they would normally go on to university.

September, 2010: The September earthquake did not affect the academy.

February, 2011: The February, 2011, quake did have some effect, but this was able to be kept to a minimum. One family did leave Christchurch – they went to Auckland – but apart from that, everyone else continued. Canterbury University was closed for two or three weeks after the February earthquake, but the academy was able to carry on thanks to the generosity of Diana, Lady Isaac, who made her premises in McLeans Island Road available for rehearsals. (Dame Malvina Major was instrumental in arranging this.) Several of the tutors continued to give individual lessons from home.¹⁸ Once access to the house in Creyke Road became available rehearsals were moved back there and business carried on as usual.

Concert performances: In normal circumstances the academy would stage around 30 concerts per year. Most of these would have been given in the Great Hall of the Arts Centre. However, this venue sustained considerable damage in the February earthquake and has been unusable since then. Because of the disruption there were only 17 concerts in 2011. The first of these, just two weeks after the quake, was given in the Gaiety Hall, in Akaroa.¹⁹ (Since this interview, the Gaiety Hall, along with several other Akaroa public buildings, has been closed because it does not meet 66% of the revised building code of earthquake standards. It will remain unusable until the necessary remedial work has been undertaken.) The concert in May, 2011 was given in the Recital Room, which is part of the Creyke Road building. From June, 2011, concerts have been held in the Jack Mann Auditorium, which is part of the university's College of Education complex. This venue was not designed as a concert hall. It is more of a lecture theatre. It can be used for piano concerts but the acoustics are not entirely suitable. Also, the University needed to use the facilities at the Jack Mann Auditorium

¹⁷ Information taken from the Pettman Junior Academy of Music website, downloaded on 8 June, 2012.

¹⁸ A list of the tutors is also attached as an appendix.

¹⁹ Wolfgang is also Director of the annual Akaroa International Summer Music Festival, which is centred around the Gaiety Hall.

for its Theatre and Film Studies courses. (These courses had been forced to find alternative accommodation after their little theatre in Hereford Street became unusable.) A regular concert series is maintained and there are 27 concerts scheduled for 2012.

Wolfgang said that more money had been received from the sponsor. He mentioned a greater level of funding and there are more students.

The Pettman Academy was fortunate in that it did not experience any difficulties regarding accessibility of instruments and music. Wolfgang, and the other tutors, was aware of the difficulties that many of the children were experiencing as the result of the earthquakes, and of the need to remain strong for the sake of the children. A sensitive and supporting approach was necessary at all times. In one instance a student was having a lesson when a fairly strong aftershock occurred. It took a few moments before the student was able to continue. When asked whether he, himself, had considered returning to his native Germany, he admitted that his family had considered it – one of his own children had said that he would feel much safer in Germany – but realised that the work he was doing was too important to abandon.

20. Ryan Reynolds, Chairman of the Gap Filler Trust Board. Ryan is also a Lecturer in Theatre and Film Studies at University of Canterbury.
Date and time of interview: Thursday, 14 June, 2012, at 9.15 a.m.

Gap Filler is a creative urban regeneration initiative, started in response to the September 4, 2010 Canterbury earthquake, and revised in the light of the more-destructive February 22, 2011 quake. It uses, on a temporary basis, vacant sites within Christchurch for creative projects that are of benefit to the community. The aim is to create a more interesting, dynamic and vibrant city by establishing “a distinct and vibrant culture of innovation and creativity in activated urban space”.²⁰ That way, it was hoped that people would be drawn back into the inner city. In its initial stages the organisation had no legal standing. Those associated with it paid for everything out of their own pockets, but after a few projects, some people involved with the City Council saw the value of what was being done and arranged for some funding. There was no way of accepting this because such grants cannot just be given to an individual. The Canterbury Arts and Heritage Trust accepted the money on behalf of Gap Fillers and passed it on to Ryan. When the value in what Gap Fillers was recognised, and it became apparent that there was a future for this kind of entertainment, more funding became available. As a result, the Gap Filler Charitable Trust was established, and this Trust now administers the organisation.

Gap Filler (or Gapfiller, as it is often referred) is not music-focussed. Even prior to the earthquakes, people were aware that the central city area was dying. Suburban shopping malls had reduced the need for people to come into the CBD, especially of an evening. This situation became worse after the September, 2010, earthquake. The first project was film-orientated. The landowner of a vacant section on the corner of Manchester and Dundas Streets, where the Cycle Trading company used to be, gave permission for the site to be used, and so an outdoor cinema was established there. The concept was that members of the public would pedal their bicycles, which were mounted in special stands, and that the power thus generated would be used to run the projection equipment. This was a novel display of Kiwi do-it-yourself ingenuity if ever there was one. A range of films, including some old New Zealand documentaries such as archival footage of the *Round the Gorges* cycle race of 1938,²¹ was screened. That particular film was screened with a live musical accompaniment. There were also some early silent films that had been shot in Christchurch during the 1920s and these prompted Ryan to commission some local musicians to write some music to accompany these films. (Funding for this was provided though Creative Communities. In addition, an Auckland musician, James Milne, who goes by the name of Lawrence Arabia, had organised a fundraising gig in Auckland, and some of the money raised was given to Gap Fillers, on the condition that it be used to support Christchurch musicians.) The space was also used as a meeting place cum picnic spot during the afternoons, and the organisers felt that it would be good to have some music there as well. Although there was no money to pay performers, a call was put out, via *Facebook* and *Chart*, an

²⁰ Gap Filler website, www.Gapfiller.org.nz, accessed on 14 June, 2012, following the interview.

²¹ This 100-mile cycle race was an annual event in my younger days. It started in Christchurch and took the contestants through the Ashley and Waimakariri River Gorges before the race finished back in Christchurch.

organisation that supports music in Christchurch (mainly rock bands) and, in the two weeks that this particular site was in use, 41 bands came to play.²²

Gap Fillers are continuing to support a site at the Petanque Club in Lyttelton, a picnic area where there is a concrete pad, by providing concerts there. Funding for this came from CERA (Canterbury Earthquake Recovery Authority). Another project undertaken around Christchurch was the “Painted Piano” project, in which old upright pianos were painted in all sorts of colours and patterns, and installed at various sites around the city. Alongside that project there have been some concerts organised for Wednesday lunchtimes, where a musician would be given around \$100, and would play for an hour or so. Also, one of the musicians who had played at the outdoor cinema venue, Nicky Tipa, organised a gig at the Canterbury Lawn Bowls Club. This became something of a regular event, with six or seven such concerts taking place there.

What Gap Fillers was doing was providing somewhere for bands, and the like, to perform. Their regular venues were no longer usable.

Gap Fillers has also set up Dance-O-Mat, a 6m x 9m dance floor on a vacant section at the corner of St Asaph and Manchester Streets. This was the site formerly occupied by Bargain Rental Cars. The floor, itself, is constructed of sheets of plywood that may be configured in different ways, with foam padding underneath to give it a cushioning effect. At each of the corners there is a pole with lights and a speaker mounted on it. Music is provided by what is essentially a jukebox, converted from a washing machine – hence the name Dance-O-Mat (from Laundromat). However, instead of having a list of songs to choose from, people are able to bring their own Ipod/MP3 player/smart phone (anything with a headphone jack) and plug it into the washing machine. A \$2 coin in the slot activates the power for music and lighting, and will give 30 minutes of dancing time.²³ Dance-O-mat has been dismantled for the winter, but will be reinstalled in time for the Body Festival, a local festival of dance and physical theatre, at the end of September, 2012.

²² Rebecca Macfie, ‘Outside the Square’ in *Listener*, Vol 234, June 16 – 22, 2012 (Auckland: NZ Magazines), pp. 24 – 29.

²³ Gapfiller website.



Ryan would like to think that the ideas that Gap Fillers has had may have helped others to “think outside the box” and to bring about some sort of revival of inner city life in Christchurch. Music may have been incidental to the main purpose of Gap Fillers. Nevertheless, it has still been an important feature.

21. Ian Biddick, Owner, Sedley Wells Music Works, Riccarton, Christchurch.
Date and time of interview, Saturday, 30 June, 2012 at approximately 2.00 pm.

Sedley Wells Music Works is an old-established retailer of musical instruments, sheet music, and other musical supplies. The firm services the musical needs of schools, churches, bands, and also of music teachers. For the last 24 years it has been working from premises at 103b Riccarton Road, in Christchurch. No. 103b is one of a block of shops that was erected in the 1950s, and subsequently strengthened in the 1970s.

Prior to the earthquakes, there were four musical supplies' stores in the town area. After February, 2011, Sedley Wells Music Works was the only business of this sort still operating. The others have since re-opened, but only two, Music Works-Christchurch in Colombo Street, and Begg's Music Centre in the South City Mall complex, have been able to remain in the inner city area. The third business, Christchurch Rockshop, has relocated to Hornby, while the fourth, Music Planet, has moved out to 104 Riccarton Road, almost opposite Sedley Wells. While Ian is not happy about having a competitor setting itself up just across the road, in practice the two firms concentrate on different aspects of the music business. Music Planet concentrates more on the rock and roll scene, whereas Ian's business is more generally orientated. There is some overlap, but it is not a major issue.

Sedley Wells Music Works was fortunate in that it remained unaffected by the earthquakes. Apart from the brief time that it took for the building to be inspected and passed as fit for the continuation of business, the company has remained operational.

One of the "by-products" of the earthquakes has been that building codes have become more stringent. As a result, all commercial buildings that were erected prior to the introduction of the new regulations are having to be brought up to at least 66% of the new standard. This means that businesses operating in such buildings are being forced to vacate their premises for a period of a few months to enable the necessary remedial action to be taken. Around mid-June, 2012, Ian Biddick was given 10 days' notice to clear his shop. Such short notice was, for Ian and (I suspect) the other business owners in the block, impracticable. These deadlines have now been extended and, as of Friday, 29 June, have been set at around the first week of September. In order to carry on his business, Ian has been forced to seek alternative premises for around 3-4 months. He has advertised for temporary work space and has also approached several agents who specialise in commercial leases. There is nothing available for short-term lease, and real estate agents simply do not have anything on their books. Owners of rental properties are not offering anything less than five-year tenancies. The legal and financial hassles involved do not make short-term leases commercially viable. If suitable short-term accommodation can be found, Ian will incur the publicity and advertising costs involved in advising his customers of his new location. If it cannot be obtained, he will have to consider suspending his operations for the duration of the building repairs.

Financial Implications: Regardless of the fact that he cannot use 103b Riccarton Road while the strengthening work is going on, Ian is still obliged to pay rent for the premises if he wishes to continue his business there once the necessary work has been completed. While he may not be happy about this situation, there is little he can do about it. He does have insurance for loss of business income but says that “it does not cover this sort of thing”. Loss of income arising directly out of a natural disaster may well have been covered, but business interruption caused by bureaucratic decision, however necessary, does not seem to be.

Ian, and his wife, Lois, employ two part-time assistants. As the result of the uncertainty, one of these part-timers has been laid off, and the other may also have to go. These lay-offs will, most probably, only be temporary. Even if he does resume business at 103b Riccarton Road once the remedial work has been completed (and that is what he proposes to do) Ian is aware that it will take some time for his business to re-establish itself. A move, such as he must undertake, is a backward step, and he will have to rebuild the business.

Note:

Since this interview Ian has been able to secure a temporary lease of the building, in Colombo Street, that was formerly occupied by Begg's Music Centre, prior to that firm's move to South City Mall. This building is the only one left standing in this block, and will probably be demolished once Ian returns to Riccarton Road.

22. Nicholas Collins, Former Mus. B. (Hons) student at University of Canterbury School of Music. Date and time of interview, Thursday, 15 November, 2012, at 4.15 p.m.

Nicholas was an enrolled student at the School of Music in 2010 and 2011 working towards his Mus. B. (Hons) degree. He worked, mostly, from his home in Main North Road, Christchurch.

September, 2010:

Nicholas' home sustained severe damage from falling brick chimneys. Furniture toppled over onto his bed, although he was not injured. The house was uninhabitable. Nicholas and his parents were forced to move to a rather cramped and uncomfortable motel for 6 weeks. The Insurance Company were unhappy about the costs involved, and suggested that the family find other accommodation. They returned to their home and made the most of it. The house roof was repaired in December, 2010.

February, 2011:

There was very little damage as the result of the February earthquake – just a few more cracks.

Effects of the earthquakes on Nicholas' study:

Having to live in temporary accommodation was difficult for Nicholas, and unsettled him to the point where it effectively halted his study. He was able to take some of his course material to the motel, but the situation was not conducive to study. Nicholas "felt that the University was not particularly understanding of the difficulties that [he] was experiencing". (The University campus was not as badly affected as his home had been.) He sought an extension of time for submission of his essays, but "had to battle in order to have these granted". Even after the family returned to its own home, he was still in shock and psychologically not in a good state. He found it impossible to concentrate on his work. In addition he was unable to carry out all of the experimental tests that he had planned. (He had organised some trials for the Junior Choir of the Cathedral of the Blessed Sacrament, but the choir was in recess. The Administrator and the Director both lived in the New Brighton/North Brighton area and their houses had received considerable damage. They were unable to train the young singers at that time.) This set him back around four weeks.

Despite this, Nicholas was able to complete his work for Musi 466, the research project for which he was required to present a seminar, although he was late in submitting the written-up version. He was awarded a pass mark for this course. The psychological effects continued into early February, 2011. He was beginning to notice an improvement in his well-being when the February earthquake struck. That event set him back.

Because he felt that he had been unable to study, Nicholas sought to withdraw from his courses, and to re-enrol for 2011. He had been working with Student Services section of the University on Monday, 21 February, but experienced frustration in trying to get the staff to appreciate his position. He was not happy with what he regarded as “an unhelpful attitude”.

The problem was compounded, after the February, 2011, earthquake. This time the difficulties lay with the University, because the College of Arts office remained closed for six weeks after the quake, and staff could not get access to the paper-work regarding Nicholas’ particular case. His request to withdraw from his 2010 courses and to re-enrol in 2011 was finally granted.

Nicholas had also been enrolled in Musi 464 (documentary study) in 2010. This project had to do with the installation of the new *Rieger* organ in St Peter’s Anglican Church, Upper Riccarton. He was still working on this project when the September earthquake closed St Peter’s. The material that he required to complete the project became inaccessible and he had to change his topic, entirely, for 2011. His preferred course was not offered and the only available course was not one he would have chosen. He was able to continue his honours course in Music in Education and was able to turn it into a more comprehensive study. He finished these two courses by the end of the 2011 academic year, but was still working on his Musi 457 course. (He had been unable to access the University library collection until 17 May, 2011, and did not find the on-line material helpful. Likewise, library interloans were not satisfactory.) Throughout the whole of the 2011 academic year he found it difficult to apply himself to his studies. His concentration was severely affected.

Nicholas’ family had to move out of the family home again in November, 2011, to enable the necessary earthquake repair work to be undertaken. It was back to the uncomfortable, and very cramped, motel. This was supposed to be for a period of four weeks. It turned out to be for ten weeks, which again delayed completion of the Musi 457 course.

The earthquakes severely disrupted Nicholas’ studies. Whereas he had originally hoped to complete his Honours degree in one year, he struggled to complete it in two years. That he did so, is to his credit.

23. Roger Buckton, Associate Professor, School of Music, University of Canterbury.
Date and time of interview, Wednesday, 19 December, 2012, at 12.30 p.m.

I asked Dr Buckton whether he had any documentary evidence in his office regarding the letting of tenders for the proposed new School of Music building at Canterbury University.

Dr Buckton's reply:

We are talking about the year 1997. The School of Music planned for a new building – the model of this is in Robert Constable's office. The Architect was Geoff Richards, from Auckland, working on behalf of Sheppard and Rout Architects Ltd. The site was the one I have the photo of. It was a particularly suitable site, creating a sort of Arts Complex within the University.

The project was put out to tender and tenders were received. The tenders were below budget, around \$6 million, and a contract was awarded. Roger met the builders who had been awarded the contract. Construction was due to commence two weeks later.

At that time there was a change of Pro Vice-Chancellor. The project had been the swan-song of the previous VC. The incoming Vice-Chancellor, Professor Daryl Le Grew told Roger that he was in a position in which the University finances, as he saw them from Australia where he was coming from, were not in good shape, and he felt that he had to stop work on the project until such time as he could get the finances into shape. He had every intention of continuing with the provision of the new building. What it would have cost the University to stop the project is unknown (to Roger) He heard a figure of \$1 million quoted for clearance of the site and provision of the underground services which had been installed, and for the architect's plans, and they must have paid the builder some compensation for pulling out of the contract so close to its commencement.

Roger said that he always had a nagging doubt in the back of his mind that the project would actually go ahead. He engaged in some theatrics, lining the staff up, all armed with gardening tools etc., for a photo, which was published in Chronicle, to show that the new building was absolutely necessary, and that the staff were willing to help build it. I have already included in the essay.

24. Catherine White, Director of Mini Music, a music therapy class for pre-school children , with their mothers, Date and time of interview and observation, Tuesday, 11 December, 2012, at 10.00 a.m.

Mini Music is a structured programme that works with parents and young children, from babies to four-year-olds, in Christchurch. It started in Sumner in late 2009/early 2010, prior to the September, 2010, earthquake. Additional classes commenced in Redcliffs around 6 months later, also prior to the September quake. Since the earthquakes, classes have also been conducted in Somerfield and New Brighton.

Mini Music is supported and funded by the Sumner Bays Union Trust, under the auspices of the Sumner Union Church, although it is entirely secular and open to all, regardless of their beliefs. It uses music and movement to enable children to express themselves and, at the same time, to gain some exposure to music. Rhythm is important and the children soon learn to move in accordance with the rhythmic pattern of the music that is being played. Music that suggests different moods, from the quiet to the jolly, and from the restful to the boisterous, allows the children to express their feelings without them being aware that it is the music that dictates their actions. The programme incorporates some singing as well as play with simple instruments such as little drums, small tambourines without the skin covering, wood blocks, a triangle and other forms of little jangly bells, and the children soon learn when to sound their instruments.

This programme is for the parents, usually the mothers, just as much as it for the children. It offers the mothers a time of relaxation with their children, when they can sit back and watch their children playing happily with others of their age group, in a friendly, loving environment. Mothers spoken to were unanimous in their endorsement of the programme for the following reasons:

It enabled them to get out from their homes for a time.

They could relax and socialise with other mothers.

They were able to offer one another support, whenever it was needed.

They, too, were able to let the music relieve them of whatever stresses and strains they might have been carrying.

Catherine said that Mini Music has not changed the way in which it operates because of the earthquakes. The programme had remained the same. If anything, the earthquakes have made the programme more relevant. Participation is on a “drop-in basis” and there is no fixed membership, although, as is usual with such groups, there is a regular core of families who attend most weeks. Some of the families, especially those in the Sumner/Redcliffs area, had moved away because their homes were in areas considered susceptible to rock-falls, but others have now become involved. Attendances at sessions in these areas have picked up again. Sumner, in particular has been busier,

in 2012, than ever before. Because the programme has always involved the parents, Catherine is not aware of having to be more attentive to their needs. The collegiality of those involved has taken care of any needs that may have arisen.

Both parents and children enjoy attending and eagerly look forward to their weekly session.

24. Christopher Reddington, Composer, and experimenter in sounds. Date and time of interview, Sunday, 20 January, 2013, at 3.00 p.m.

As part of a project known as *FESTA*, the Festival of Temporary Architecture, Chris created a musical event in direct response to the earthquakes. Called *Chambers*, it was an attempt to investigate how sound behaves in a space, a chamber. In the festival there were talks and other events centred around what could be done now that so many things have fallen over. The project used sound resources from the earthquakes as a step forward, towards recovery. The concept is that everyone has his/her own feelings about the earthquakes, and through the use of sounds, can work through those feelings. It enables a person to reflect on what he/she has been through, and to come to terms with that in his/her own consciousness. The music in the concept is not what is actually there, but rather what one draws from what is there. (*If this sounds vague, it is. The experience is all sensory.*)

Chris used road cones, rigged up with battery-powered amplifiers and speakers, set up in pairs. All sorts of sounds (not music as the western ear would understand it, but sounds nevertheless) were transmitted, from spoken word ('talks' as Chris called them) and sounds that were associated with the earthquakes. To quote Chris, "the idea was to create 'atmospheres' for people to wander around in, and experience whatever came to mind". An outdoor "performance" was set up in an empty space amidst a background of total city deconstruction. The road cones were set up at different heights and the space between each pair of cones was different. The whole exercise was to do with how sound reacts to different spaces.

Musically speaking, it was very basic. As Chris put it, "it gave people a look at how they might 'begin to be' after the earthquakes, as well as the chance to reflect on the way their lives, and their surroundings, have developed since the events". All around us there is rubble, and as musicians, we need to seek what is there in that rubble, for us. All that we can do is to use the sounds that we have got and try to make music out of them. A sound that could be heard from one set of cones was the voice of Gerry Brownlee, the Minister for Earthquake Recovery, making one of his *State of the Earthquake* speeches. "Brownlee's voice", says Chris, "has a certain musical quality about it".

The final event of *FESTA* was a show called *Lux City*, (lux, -cis f., light) a light show with displays based on the question of what sort of architecture would suit the land spaces. The show brought 20,000 people into the city.

Chris is creating a "sound sculpture", a circular (spiral-shaped) listening chamber, constructed of curved, floor to roof, steel plates fixed to a metal frame. The sculpture is still under construction and, when completed, will be installed on the campus at the Christchurch Polytechnic Institute of Technology, on a polished concrete floor that will be set about 20 -25 cm below ground level. It will be an earthquake memorial to the 28 former Polytechnic students who lost their lives in the

February 2011 earthquake. Inside the chamber are two steel plates with steel strings, similar to a large piano string, fixed to them in such a way as to enable them to be plucked. The strings on the larger of the two plates are all tuned to the same pitch, but each string has its own unique tonal quality. No two are the same. This is the fundamental plate, and resonates as a drone. The second plate, which is smaller, has strings that are tuned one fifth above the pitch of the fundamental drone. When the structure is completed, it will have 28 strings tuned to the fundamental pitch, and a further 28 strings tuned at the fifth. People are to be encouraged to walk into the chamber for personal reflection, and the act of walking in will set the strings vibrating. They may also be plucked to create a stronger vibration. A vibrating string will cause the other strings to vibrate as the sound of the drone reflects off the curved steel plate walls.

To a musician, and Chris has more than 10 years' experience working with his contemporary music group *Silencio*, both earthquakes and sounds are vibrational. By reducing his thinking to this basic level he can make the work fundamental enough to encapsulate that, and so use sounds to create what he is looking to achieve. He sees the whole experience as a "gift". Yes, there has been disaster, and tragedy, but the earthquakes have us an opportunity to use the sounds that have been generated. "If we are careful enough about how we do that, we can make the whole opportunity work for us, in the way that all our work [as musicians] does." Chris is not trying to literalise the elements of the earthquakes; he is "trying to get underneath them and discover that point where his understanding of the whole experience matches what he does as a composer and musician". His approach is to "boil the thing down to its essential elements, and then to carry on working as we have always done". To him, the format of a concert, with a stage and an audience, is contrary to how sound actually works. Sound operates with the collision of one particle against another, and it goes all round, 360° by 360° (i.e. spherically, not simply circular, on the one plane).

His work, prior to the earthquakes, was studying how sound works in a space, and how that can influence architectural design – the ideas of an audience moving around in a venue (and discovering sounds as they do so), the concept that, within one performance, two people can hear very different experiences of sound – and therefore mobilise audiences. It gets away from the standard practice of the audience remaining in the one place for the duration of a performance. These ideas about sound and space that he absorbed as the earthquake went on shaking caused him to think further about how people in different areas experienced the event. "The effects of an earthquake located under the Port Hills and rippling through the city, would have been felt, differently, by those in the city itself, from the way in which people in Lyttelton would have experienced them." (*I am not sure that I would agree, entirely with that, as there was considerable devastation in Lyttelton, with prominent buildings, such as the Timeball Station, being wrecked. Nevertheless, the noise and nature of the shaking may well have been different from what was experienced the other side of the hill.*) All the whispering and talking that went on in the days following the event, as people tried to comprehend what they had been through, makes an interesting contribution to the sound patterns. Chris is interested in finding ways in which he can link these things.

Chris Reddington was a sculptor before he became a musician. Now, as he moves into his 30s, he finds that he is starting to combine the two art forms. A sound sculpture, to him, is a reasonable way to express what he is interested in – how sound and space relate.

25. Christopher Marshall, Director of *Sunday Classics, Inc.*, often referred to as *Christopher's Classics* chamber music series. Interviewed by telephone, Saturday, 26 January, 2013.

Chamber Music New Zealand maintains a programme of tours by international chamber music groups but, until recently, there has been no local organisation in Christchurch offering local musicians the opportunity to perform in public. For that reason, Christopher Marshall began a series of Sunday afternoon chamber music recitals around the year 2005. The purpose of these recitals was, first and foremost, to provide concert performance opportunities for musicians. Performances were open to the public, and patrons were encouraged to become subscribing members of *Sunday Classics, Inc.* Five or six concerts would be given each year and. In addition to these, there would also be an annual all-day (11.00 a.m. – 4.30 p.m.) piano festival, with 10 – 16 pianists taking part for up to half an hour each. A wide range of artists, from Michael Houston, Diedre Iron and Michael Endres, to University music students, would be invited to perform.

Concerts were held in the Great Hall of the Arts Centre – a venue that was ideal, spatially and acoustically. It could accommodate an audience of up to 260. Music was drawn from the standard chamber music repertoire – string trios and quartets, piano trios, and solo performances, vocal or instrumental, with piano accompaniment.

The Great Hall was badly damaged in the September 2010 earthquake with a turret having partly separated from the rest of the building and threatening to crash onto the stage area. Christopher was able to use the Maurice Till Auditorium at the Christchurch Music Centre (which, although damaged, was still usable) as a replacement venue for his concerts at the end of 2010. The whole Music centre complex was wrecked in the February, 2011, quake and has since been demolished. Concerts were then moved to St Andrew's Church, at Rangi Ruru. This was only a temporary solution, however, because the Parish Council at St Andrew's would not allow another piano to be brought into the church – there was an upright piano in the building but it was not a top- quality instrument and would not have been suitable for concert work. After negotiation, the Parish Council decided that the church should revert more to its primary function, and so Christopher moved his concert series to St Michael and all Angels' Anglican Church, in the central city. For most of 2011 and all of 2012, all *Christopher's Classics* recitals have been held there. The acoustics in this old, wooden church are much better, for performers and audiences, than the St Andrew's building. With the approval of the Vestry at St Michael's, he moved his own piano there, so a good-quality instrument is always available.

Apart from need to find a suitable venue for his concert series, the *Christopher's Classics* concert series has not been disadvantaged by the earthquakes. The Sunday afternoon concerts have carried on without disruption. The all-day piano recitals have been discontinued, however, because church

buildings are just not available all day on a Sunday. The primary reason for a church's existence, Sunday worship, must take precedence over other activities.

Prior to the September, 2010, earthquake, **Sunday Classics Inc.** had 140 subscribing members. Door sales added to the numbers in attendance at a concert, and most performances attracted an audience of around 170. The number of subscribers dropped, after the earthquakes, to 115, and door sales were also down slightly for a time. By the end of 2012, audience numbers had picked up again and most concerts had an audience of 170 – 180, including 140 subscribers. This was back to what had been before the earthquakes.

26. Extract from an interview with Dame Gillian Whitehead on Hilary Hahn's website.
This extract was recorded from the DVD of the interview

Dame Gillian composed a piece for Hahn for her to use as an encore.

Dame Gillian: The piece is called *Torua* – a Maori word that has several meanings that I thought were appropriate for the piece. The *rua* part of the word means “two”; I was thinking of two players. It is a word that has to do with the change of tide, so when the current of the wind or the tide changes, that is *torua*. It is also a weaving pattern with two layers of flax going over one, to create a diagonal pattern. That seemed to be an aim for the piece, but a few days before I wrote the piece there was a very bad earthquake in Christchurch. There had been one in September the previous year, a very severe earthquake (7.1). What was remarkable about that earthquake was that there was a lot of damage, but no loss of life. People were gradually getting over it, but then came this other earthquake. It was a shallower earthquake, but it did huge damage. 185 people died, and it really changed the feel of the city for ever.

Now this happened in February. I had a deadline for the piece of around the middle of March. I had been in Wellington and, when I returned home, I had to sit down and start writing. It was hard to write in those circumstances. The piece certainly came out of that. It is quite a sombre piece. There was an image, after that earthquake, of dust rising and, for the first bars of the piece I just wanted a figure that was going to rise like that. I have a lot of friends who live there. They all came through the experience well enough, but their lives have been changed for ever.

Since that first earthquake in September , 2010, there have been something like 7600 earthquakes, so there is a constant fear of another big one. I think that this has coloured the piece a lot.

Hilary Hahn: In what way was the influence literal? And in what sense did the piece just come out of your mind set at that time?

Dame Gillian: Mostly, the piece came out of my mind then. I would say that the only image was the one right at the beginning of the piece, of something rising. That, to me, certainly had something to do with seeing the dust rising after the earthquake.

Hilary Hahn: Some people say that there is a cathartic process in being able to create something out of a certain mood, or a certain frame of mind – and this was an unfortunate frame of mind to be forced to experience. I wonder what your thoughts are on that sort of thing as it relates to creativity?

Dame Gillian: I think, coming out of Christchurch since then, there has been a lot of fine artistic achievement. I saw a very good film the other day called *When a city falls*. Someone else [Elaine Dobson] who has been working with a gamelan, has written the most notable piece for gamelan that I have ever heard. (Gamelan doesn't usually move you. It exhilarates you. It is exciting.)

Hilary Hahn: For you though, was it a helpful process to write, or was it a struggle?

Dame Gillian: It was a bit of a struggle, but it was helpful, too, knowing that I had a deadline. I just had to get down and do it, which was probably a very good thing. I was working on it, at one point, and felt that there was something about it that was not quite right. Then I realised that there was a bird that had been singing outside, all the time that I had been writing, and I suddenly thought "Oh! that's something significant. It comes through as a phrase in the unaccompanied piece. Right at the very end it comes back again. I want to make this a solo one-violin piece.

28 Sue Bealing, Resonance Ensemble NZ. Date and time of interview, 5 March, 2013, at 10.00 a.m.

Resonance Ensemble NZ was established in February, 2012. Its aim is to bridge the gap that existed between the fairly low-level community amateur orchestras and the one professional orchestra (CSO). There is this huge void between them, and Sue and one of the other players felt that it was necessary to have something else. They were frustrated because there was no orchestra, at their level, for them to play with. Because no other organisation (especially neither CSO nor CSM) wanted to put something of this nature together, they took it upon themselves.

Their idea had been talked about prior to the earthquakes, but post quake, Sue and her colleague saw the need for more musical opportunities for both players and audiences.

There are no other chamber orchestras of this nature in Christchurch – at least, none of that level. Most of the players are at Grade 8, if not Diploma level. Some of them play with the CSO. The orchestra's leader is one of the core violinists with CSO. That shows the desired standard.

The ensemble's first concert, at St Augustine's Church, Cashmere, on 29 November, 2012, proved that there was a need for this type of orchestra in Christchurch. The organisers did not know how many people to expect. It was a new group that hardly anyone had heard of, yet there was a full audience of around 140. This confirms that there is a need for more music in the city, certainly after the earthquakes.

The orchestra's aim is to provide a musical ensemble that is of the highest standard possible, from the point of view of both performers and listeners. It strives to produce something that is different by performing a repertoire of music suitable for a chamber orchestra. It also hopes to create links and/or partnerships with other musical groups and professional musicians, not only orchestral. In this way the ensemble could provide greater opportunities for professional musicians in Christchurch. The hope is that CSO musicians, who may not get the opportunity to play solo, or to play certain chamber orchestra repertoire might work with it. That could be a 2-way process – good for the individual musicians and good for Resonance. The orchestra is also hoping for further links with the CSO.

The ensemble works on a core/deputy system. There are the regular players, but should one of those regulars be unavailable, a deputy is brought in to cover as necessary. Because it is a small ensemble it is necessary to make sure that people are there for rehearsals. Some of these deputies have been, or are currently, students at the U. of C. SoM: Hugo Zanker and Rachel Standring (cello), Alannah Jeune (trumpet and recorder) Marcus Norman (clarinet) Dorian Liebert (viola), Natalie Jones, as well as various flute students on occasions.

Sue would like to develop a partnership with the U. of C. SoM, not just an ad hoc arrangement – come and play – but rather that the SoM work with the orchestra and get a programme together. This could be beneficial for SoM students. She asks that the University look at this as a stepping stone that Resonance could provide for University students. Sue would like to see Resonance become a training orchestra for young aspiring musicians, who might see their involvement as providing them with the opportunity to take a step further to the CSO. “It’s all about links – links between Resonance, the University, the CSO, the CSM. ... There has to be more communication ... between these organisations to make it work.” To achieve this there needs to be a co-ordinator, an umbrella organisation that oversees it.

Sue’s background is in Arts Education, particularly with orchestras. She would like to see Resonance provide educational opportunities in the broadest sense. A small ensemble of players could go into schools and do some work with that kind of sector or alternatively work with families and communities. Resonance is hoping to be at Kidsfest in July, working with young people, not just from a concert point of view but also from a workshopping perspective, even linking it to different arts, so that this kind of music receives more exposure.

Future Concerts: 18 April 2013, at Heaton Intermediate School

Beethoven *Symphony No. 1*

Wagner *Siegfried Idyll*

John Ritchie *Pisces* Solo violin Cathy Irons.

Bartok *Romanian Dances*

For Kidsfest, during the July School holidays, the ensemble is hoping to perform *Little Red Riding Hood*, a piece written for young people by Paul Patterson. That would be the main work in the concert, but the members of the ensemble are hoping to combine it with a workshop on the morning of the concert on *Mask Making* – making masks of the characters from Little Red Riding Hood which they would bring to the concert and wear to make the performance more interactive. The piece has narration, so there can be a visual element.

The orchestra also wants to provide opportunities for local composers. It hopes to commission some works at some point in the future so that audiences may have the chance to hear new music. Hopefully, Resonance may be able to give composers (school, university, amateur or professional) a chance to workshop their compositions and try out new ideas before having their work performed, by the ensemble in a workshop or concert setting. This would give the orchestra members the

chance to play new music, which is fun for the players. It could also be a valuable aid to composition students at U. of C.

The orchestra wants to make music accessible to people in different ways: workshops, composition workshops, master classes, general music workshops, and the like. It wants to see people working together, creatively, and enjoying themselves in the process. People need the opportunity to do that. Who knows? We might expose people who may not have been to concerts before and reach out to them with an educational opportunity.

The time for this is now, post earthquake, while there is a void wanting to be filled.

Sue would like to take artists into schools and other community groups

29. Helen Buxton, Secretary, South Brighton Choral Society, Date and time of Interview, Saturday, 8 March, 2013, at 10.00 a.m.

Representative of the broader choral scene in Christchurch is the South Brighton Choral Society, a community choir from the eastern suburbs that has been in existence for over 60 years. Rehearsals and concerts were held at the South Brighton Community Centre (a 300 seat venue, situated adjacent to the Avon River estuary). Three concerts were presented each year.

Apart from a brief recess of two or three weeks following the September 2010 earthquake, the choir's programme remained unaffected. A concert of music that was appropriate to the Christmas season, scheduled for 5 December, 2010, went ahead as planned.

The South Brighton Community Centre hall was severely damaged in the February, 2011 earthquake, and has been off-limits ever since. The choir lost both its rehearsal and performance venue as the result. The entire music library, together with the choir's staging and piano (a very good Yamaha upright piano) remained trapped in the building. Fortunately, after four or five months, the music library was able to be recovered but the piano and staging remained in the building. They were eventually recovered a year later.

When the choir reassembled, after a recess of about six weeks, it was at St Kentigern's Burwood United Church, North Brighton, a much smaller venue that was also away from the area where most of the choir's support comes. As a result, audiences have shrunk to less than 50% what they were prior to the move.²⁴ The first concert of the 2011 year was abandoned, and a concert with the New Brighton Silver Band, in the Roy Stokes Hall, central New Brighton, took the place of the August concert. The choir's usual Christmas concert went ahead at St Kentigern's, but the date had to be changed to accommodate the church's needs.

The choir was offered the use of the New Brighton Union Church Hall, a larger venue with better acoustics than St Kentigern's, for its concerts in 2012. Rehearsals, however, were still held at St Kentigern's. There was no break in routines. Members made a conscious effort to carry on as usual – or as normally as circumstances would allow. It was important that they could continue to meet and talk, and to provide support for one another. From 2013 the choir has moved its operations to the Union Church which, in Central New Brighton, is a much closer to home.

As outlined in Chapter 12, SBCS lost around 20 of its members in the months following the earthquakes. Unfortunately for the choir some of those who left were the key members, the office-

²⁴ Audiences of 250 – 300, have now shrunk to around 100.

bearers. The Treasurer was unable to continue and the replacement only held the post for a short time. Some of the financial records were lost during this time, a loss which had serious consequences for the choir. It was unable to fulfil its obligations to the Charities Commission and so was, briefly, de-registered. The missing information was reconstructed from what little information was available and, after a month or two the Commission agreed to re-instate the registration. This was one complication that the choir did not need.

30. Charles Levings Founding Conductor of the Christchurch Youth Choir,
Date and time of interview, 9 March, 2013, at 4 15 p.m,

This is the choral equivalent of the Christchurch Youth Orchestra, in that it is a training choir for young singers. There is one fundamental difference between the two organisations, however. Whereas the CYO is associated with the Christchurch School of Music, the Youth Choir is not. It is totally independent. Inspiration for the formation of a youth choir came from the young people, themselves. A handful of interested young singers, led by Alice Bates who was, at that time, a student at the U. of C. College of Education, approached Charles Levings (Principal at Avonhead School, and a former Director of the Christchurch Boys' Choir, as well as having been associated with the Christchurch Schools' Music Festival for 21 years) and asked him to become the choir's founding director. The Assistant HoD of Music at Cashmere High School, Grant Bartley, also came on board from the outset, and the two worked together as co-directors.

Levings relinquished his role, for health reasons, from the end of 2012, and Bartley is now the choir's Director.

- 31 Christine Hainstock, New Zealand Symphony Orchestra, South Island Representative. Date and time of interview: Thursday, 1 September, 2011, at 11.30 am.

September earthquake: The September earthquake did not affect the NZSO at all. With the Town Hall still operational, the orchestra was able to come to Christchurch and perform as usual. As a special gesture of support, however, the orchestra gave a free concert in the Town Hall (Christine thinks it was around two weeks after the quake, probably 18 September) for the public of Christchurch. All costs involved were borne by the orchestra. Such was the hunger for music that the hall was packed and “there were people turned away”. This “amazing” concert featured the percussionist, Colin Currie, which was most appropriate in the circumstances. [It was somewhat ironical that the Mayor of Christchurch, in a pre-concert speech, said that “should another earthquake occur during the evening, no-one need worry because the Town hall was the safest place in Christchurch”.]

February earthquake: The Town Hall was no longer available, so this posed a problem for the orchestra. What other venues were there that might be suitable? The only one that was large enough was the CBS Arena, in Addington. Unfortunately, that venue was not available on 6 April, 2011 – it was being used by the Fire Service and other emergency services. The Aurora Centre, at Burnside High School, was used on this occasion as a substitute venue. Even so there were considerable difficulties encountered in arranging this:

The Aurora Centre was being used, extensively, for funerals, especially of some of the quake victims at that time, and so it was difficult to arrange a booking.

The stage at the Aurora Centre is not large, but they managed to get the orchestra in. Audience space was restricted however (700 seats) and so there was only really room for the orchestra’s subscription members. Christine had considered erecting a large outdoor screen for the overflow audience. It would have cost \$15,000, and could not have been used in unfavourable weather. (The weather that evening was not favourable.)

Burnside High School was (and will be for the remainder of 2011) sharing its premises and facilities with Avonside Girls’ High School. With the school day not finishing, for the Avonside pupils, until 6.00 pm, traffic movements in the Burnside grounds, with buses taking children back to Avonside, would have made this impracticable.

Christine has been able to secure bookings for the CBS Arena for all the other concerts on the NZSO’s scheduled programme, both for the remainder of 2011 and 2012

Because of the lack of accommodation in Christchurch after the February quake concerts have commenced at around 6.00 pm, to enable orchestra members to fly back to Wellington immediately after the concert, as they did after the 6 April concert. The instruments go by van (a specially equipped vehicle operated by Van Lines, under contract

to the orchestra) the following day. The players' chairs and music stands also travel with the van.

Disruptions: The NZSO has not been disrupted. The nationwide concert programme schedule has gone ahead exactly as planned and will continue to do so with the exception of one concert to be held on Wednesday, 9 November, 2011. The Wellington and Auckland performances of the *Metropolis* concert (a concert of the music which Gottlieb Huppertz wrote for the Fritz Lang film *Metropolis*) will still go ahead as planned. However, because there is a visual aspect to the concert and the Arena was not able to provide the technical facilities required, it will not be staged in Christchurch. The Town Hall could have done it but not the Arena.

Assistance provided: The CBS Arena was built as an all-purpose entertainment venue. It was never intended to host symphony orchestra concerts and so the acoustics are not ideal. In order to improve the acoustics the Palmerston North Theatre has lent their 'sound stage' to Christchurch and it is available for any organisation that needs to use it. This is a set of sound screens that can be assembled, in a semi-circle, and placed behind the performers to create a sort of sound shell and direct the sound out into the auditorium. Not only was Palmerston North kind enough to let Christchurch use them, they were transported down to Christchurch, free of charge. The Cook Strait ferries (Interislander or Strait Shipping, Christine could not remember which ferry) did not charge for the transport.

Subscribers: Unaffected. They are being well looked after with free car parking, a voucher entitling them to a complimentary concert programme – normally they would pay half rates for their programmes – and a free glass of wine, which they would not have got at the Town Hall. NZSO has always enjoyed good audiences, but since the earthquakes, numbers have increased. "People are hanging out for classical music, and a good concert takes their minds off whatever else is going on." The CBS Arena is a safe building.

Financial: With concerts beginning earlier and the orchestra members flying back to Wellington the same night, there is a saving on accommodation costs. After the *Leningrad* concert, on Thursday, 11 August, 2011, all the orchestra members returned to Wellington, with the exception of a group of 26 players, who were going on the road for the *Back to Bach* baroque concert series in Ashburton, Timaru, Oamaru and Dunedin,. (As events turned out, they could not get to Dunedin because of heavy snow.)

The van driver does stay overnight and travel the next day, setting out in time to catch the ferry sailing. The stage manager also has a lot of work to do after a concert and so he also stays, and flies out the next day.

Ticketing: Ticketek still looks after the bookings as they have always done. Details of the seating arrangements at the Arena were sent to them and everything continues as normal.

It is business as usual for the orchestra, but a lot more work for Christine. Some orchestra members may have been a little anxious about the possibility of another quake but, if they were they didn't let it affect them.

32. Katrina Finch and Joanne Vergeer: Managers of the Christchurch Youth Orchestra. Date and time of interview: Tuesday, 12 July, at 7.45 pm.

Note: The Christchurch Youth Orchestra is the highest level performing orchestra of the Christchurch School of Music. Playing membership is about 50.

September Earthquake: No significant effects from this earthquake. Rehearsals carried on as normal in the Music Centre Chapel (the Maurice Till Auditorium). The Music Library for the Orchestra was adjacent to the Chapel and that remained available.

February Earthquake: Katrina and Joanne set about finding an alternative venue. The West Melton Community Centre was a possible option (it was tentatively booked) but with musicians coming from all areas of Christchurch (some from the severely damaged areas of the city) this was not really practicable. Katrina saw the facilities at Avonhead School; large, new, single story and still upright, seemingly ideal. Designed and used as an indoor sporting venue, this venue has a number of side rooms leading from it and each of these has been sound-proofed to enable them to be used for other activities. Indeed some music teaching was carried out in these rooms. [Great foresight on the part of the School Principal and the Architect.] It transpired that the Principal at Avonhead was Charles Leving, who had been involved for many years as Musical Director of the Primary Schools Music Festival, although neither Katrina nor Joanne was aware of that. Joanne had worked with Charles before and knew him. Charles has been extremely supportive and has allowed the CYO to use the facility for a nominal rental.

Disruption: Only two weeks of the schedule (22 February, the day of the big shake, and the following Tuesday, 1 March) were missed. The music for the first concerts had already been distributed so the players were able to do some preliminary work on it. This meant that everyone, with the exception of the 2nd horn player who had been absent on the day the music was given out, was ready to begin rehearsing on 8 March. Imagine the difficulties involved in trying to obtain a copy of the 2nd horn part for Brahms' *Third Symphony* to replace the one that was lying captive [my words] in the library at the Music Centre. John Emeleus very kindly wrote it out for her from his "little baby score".

All of the players were contacted by E-mail and around 35 players were able to make the 8 March rehearsal. It depended largely on the school situation – Christ's College had been unable to re-open for a few weeks and the University was also closed for some time. The young ones text each other so they were able to keep up with the situation. The annual camp at Living Springs, which had been postponed because of the February quake, was re-organised for the weekend 9-10 April. It was a chance for members to talk about their experiences and to "get back into music". Brian Buggy, Head of Music at Knox Grammar School, Sydney, came over for that camp. Brian had been something of a

mentor for the orchestra (and for young conductors) since being asked to step in for a previous conductor who had “left them in the lurch” some time previously. “He is a fantastic conductor and marvellous with the kids.”

Back to normal: There had originally been three concerts planned for the year and these were to be held at the Cathedral. These will go ahead as scheduled except that the venues have had to be changed. The first of these was held in the McCombs Auditorium at Cashmere High School on 21 May. This was very expensive, however. It cost the orchestra \$400 plus a \$300 bond which they received back after the concert. Cashmere is just about fully booked and so the next concert, which is scheduled for 13 August, will be in the new auditorium at Middleton Grange. This auditorium was built as a theatre for drama productions, The lighting is fairly simple however. The cost for this will be \$750, and this is for the auditorium only. If they need to use any side rooms there would be an extra charge for these. “This is expensive but ‘beggars can’t be choosers’”. For the final concert of the year the orchestra is considering St Christopher’s Church in Avonhead. Hopefully the piano there will be good enough to allow the orchestra to play the Beethoven *Second Piano Concerto* at that concert. They are trying to keep well away from the Red Zone because quite a few of the players come from houses and areas that have been severely damaged and have had nasty experiences. Both Katrina and Joanne are aware that they “act *in loco parentis*, and that parents do not want their children having to perform in situations that could be dangerous”.

Loss of instruments: There has been no loss of instruments. Most of the young ones have their own instruments. Any that were hired were in the players’ homes. One or two had their instruments locked away at their schools (a horn at Christ’s College, a second horn in the basement of the School of Medicine at Christchurch Hospital, and a cello at St Margaret’s) and were inaccessible because the schools were closed for some time. Also because the bass clarinet had been kept at the Music Centre and was inaccessible, a replacement has had to be borrowed. [The clarinettist concerned, Alex Ross, understands that the instrument she is using belongs to the University. To her knowledge the Orchestra’s bass clarinet is still unavailable.] Also one of the double bass players who has been with the orchestra for four years now, and is a Canterbury University student, had his instrument at his flat which had sustained considerable damage. Because the University was closed for several weeks he headed home to Seattle – he is American. On his way to the airport he brought his instrument, undamaged, to Katrina. Now that the second University semester has commenced, this player returned to Christchurch on 12 July.

Some timpani and percussion instruments were inaccessible for a short time and so Janet Kingsbury (Rangi Ruru) and Helen Renaut (Burnside) kindly made some of their instruments available until the CYO’s instruments could be recovered. Both Janet and Helen knew the children concerned and knew that every care would be taken. At times this was rather inconvenient because instruments may have been needed at school the next day so they would have to be packed up and returned once a rehearsal had finished.

Frustrations: While the loss of the Music Library was not a problem at first, even after the February quake, because the music for the first concert had already been given out, it did become a major source of frustration as time went on. The librarian had known what music was to be done later in 2011 and so had gone ahead, copied what she could from music that the orchestra owned (Gershwin's *Rhapsody in Blue*) and hired whatever else was needed (Copland's *Appalachian Spring*, and Bernstein's *West Side Story*) and assembled it all, ready for distribution. Because this was all being held in the library on 22 February, and therefore inaccessible, the orchestra was forced to hire all the music again. This was doubly frustrating, especially as the orchestra already owned some of the music and what it didn't own it had already hired. To have to pay two lots of hire charges was an expense that had not budgeted for. "Hopefully Sean Whitaker will include that in the CSM insurance claim."

The librarian's position at CSM has been disestablished because there is no library there. Nancy, the librarian, is still continuing to do what she can, a couple of hours a week, but the workload of fetching and carrying around the city has fallen mainly to Joanne. Whereas the library was immediately adjacent to the rehearsal room, this is no longer the case. There is now considerable toing and froing necessary.

Future concerts for 2011: The orchestra's next concert will be an all-American programme at Middleton Grange Performing Arts Centre on 13 August. The programme will be:

George Gershwin: *Rhapsody in Blue*,

Aaron Copland: *Appalachian Spring*, and

Leonard Bernstein: *West Side Story*.

The final CYO concert will most probably be at St Christopher's Church, Avonhead, on 8 October, but both venue and programme for this concert have yet to be confirmed.

The orchestra will also be part of a Christmas concert at the Lincoln Events Centre on 11 December. In addition to these events the orchestra has been hired to play for the Circus Symphony (part of Kids' Fest) in the inflatable dome in Hagley Park.

Availability of personnel: Most of the members have continued. Some have left because their houses have been so badly damaged that there are more important things to concentrate on at this time.

One horn player went to Timaru Boys' High School because his house was uninhabitable. He has now returned.

The double bass player referred to above went home to America but he, too, has just returned.

Jack Grigg, leader of the 2nd violins, went to Belgium because his Masters' supervisor here at University organised a three-month exchange so that he could continue his studies. He is currently doing his Master's/PhD in physics and mathematics.

Personal aftershocks: Katrina and Joanne both live in West Melton area. No building damage but plenty of mess to clean up. "Always keep your jams and preserves on the bottom shelf of your pantry."

Players come from all over the city and from outlying areas. Jack Grigg's home at Hororata – a farm homestead situated very close to the epicentre of the magnitude 7.1 September quake – had just been renovated. It lost all its chimneys [seven, I think]. Considerable repair work was necessary. The worst affected would be Harikoa Bronsdaughter-George (viola) whose home in Aranui lies in one of the worst hit areas of Christchurch. Liquifaction is still omnipresent and finds its way into everything. It is in the water supply and, even when a kettle is boiled for a cup of tea, grains of silt will remain at the bottom of the kettle. (Harikoa.) She is becoming worn down by the daily struggle and "longs for the day when she can flush a toilet". After 6 months, the novelty of having to use a "Portaloo" and, later, a chemical toilet, wore off long ago. Now that winter is here everyone is cold and people are starting to become sick. Breathing is affected by the windblown silt which irritates the lungs and causes people to cough. (Harikoa.) It is a struggle for her yet she never misses an orchestra rehearsal and remains cheerful as she continues with her music studies at University. She is a real testimony to Kiwi resilience.

Orchestral success stories: Jack Harré, 1st trumpet of the orchestra, advised that he had been in Melbourne, just last week, doing auditions for the Juilliard School of Music. As part of the process he won a recording opportunity with James Morrison, in Sydney.

Natalie Jones (concert master), Emily Wilby (2nd violin), Fiona Cairns (double bass), James Liley (1st horn), Andrew Bell (percussion), and Justin Standring (flute), have all been selected as members of the National Youth Orchestra

